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NEW YORK FEBRUARY 1, 1945 No. 3105

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What Is What?

Often one hears it said in musical circles that newspaper accounts of concerts and operas should not be analytical reviews, but merely simple reporting. The basis of the contention is that critics mostly disagree in their opinions, thereby confusing readers and leaving them without a definite idea of the real value of a work or a performance.

It seems, however, that the reporting method is not necessarily a successful solution of the problem. For instance, witness the stories in the Times and the Herald-Tribune of Jan. 11, concerning the reception of Bartok's Concerto for Orchestra, done at the Boston Symphony concert of the previous evening at Carnegie Hall:

HERALD TRIBUNE

It was disheartening that the audience received this fine composition with a coolness which mounted merely to polite applause when the composer appeared on the platform. One hopes that Mr. Koussevitzky and his great orchestra . . . . will not be discouraged by this tepid reception.

TIMES

The audience showed that it enjoyed the music, taking to it more readily than anything Bartok has recently written. . . . Repeatedly Dr. Koussevitzky led Mr. Bartok from the wings, and finally left him alone on the stage with the applauding audience.

Both articles agreed as to the merits of the work and of the performance. After all, that is the most important thing for the readers to know. In this particular case one of the writers showed that he is better as a critic than as a reporter.

Incidentally, applause is not always the measure of the likes and dislikes of an audience. American audiences applaud everything, and while it is easy to recognize their genuine enthusiasm, it is practically impossible to differentiate between "polite" applause and the variety that signifies mild approval or even fairly strong response.

There ought to be a kind of seismograph invented for the use of critics, and marked like a thermometer, somewhat like the "laugh meter" on a popular radio show, to record vibrations indicating the various degrees of applause, "freezing", "moderate", "warm", "fever heat", and "sizzling" or "boiling."

• • •

Liberal Art-Lovers

The Metropolitan may well preen itself proudly for the current restoration to its repertoire, on Jan. 12, of Wagner's Die Meistersinger, both on account of the remarkably fine performance, and because the management had the artistic large-mindedness and courage to defy bigoted wartime prejudice by presenting a work so typically German. The audience, too, deserves commendation, for the house was jammed to the doors, and nobody seemed disturbed by the enemy language and the universal appeal of the opera triumphed.

This attitude is as it should be in matters of art that have nothing to do with politics and military antagonisms. At the end of the opera there was such a demonstration of enthusiasm as has rarely been experienced at the Metropolitan. If anyone ever doubted that New York is a true cosmopolis, the convincing proof came that evening.

• • •

Bands Across the Sea

From the Public Relations Manager of the British Broadcasting Company, Christopher Cross, we receive an amiable letter, protesting politely against our recent editorial quoting what an English journal had said, to the effect that B.B.C. "boycotts American bands in its broadcasts." Mr. Cross supplies us with facts to prove that our musicians over there have frequent representation on the B.B.C. programs, both in live and recorded performances, but of course they do not monopolize the air, "as I think your editors know that England has a few dance bands of which she is rather proud."

He points out, too, that B.B.C.'s main purpose is to use radio as a means to help win the war, and therefore must limit programs of mere entertainment.

Mr. Cross sums up slyly: "It is difficult to cope with your statement that 'British broadcasts in the main represent the extreme of conservatism—and sometimes of dullness.' You are, of course, entitled to that opinion. It may be that if British experts were to listen to the total of American radio, many might come to a similar conclusion."

All we can say is "Wow," which is Americanese for "*Touché*." Mr. Cross scores on all counts, and we thank him for setting us right in the matter of our hearsay quotation.

YEHUDI MENUHIN (left) and LEON FLEISHER, pianist, both from San Francisco, meet for the first time in Menuhin's New York apartment. The violinist and pianist are examining one of a collection of primitive instruments.

• • •

Wartime Question

Excerpts from a G. I. (ETO) letter: "I am enclosing a program of a ballet I recently saw while on a three-day leave not so long ago. Frankly I know little about ballet, but I rather liked it. The ballerinas (did I spell the word correctly?) seemed good enough, though I've never heard of any of them. Are they considered top-notch? During one of the dances, a hoofer slipped and fell suddenly, but she got up and continued undisturbed. Tell me, does that happen in any of the better Ballets? I did enjoy it very much. The performance was well received—plenty of applause, like everything that hits the opera house here, whether it be Heifetz playing a violin solo, or Jack Benny."

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Sixty-Sixth Year
February 1, 1945

VARIATIONS: By Leonard Liebling

After an absence of five seasons—all too long an absence—Meistersinger returned to the Metropolitan Jan. 12, in a performance that had every right to be considered one of the best ever given at that house. A capacity audience seemed to think so too, for at the end of the opera there were long repeated, frantic recalls for the singers and the conductor.

That conductor, George Szell, must be credited with the major share of the evening's achievement, for he held the cast and chorus in fine unity with his orchestra, and lyricized the score in wonderful tonal blend with the voices. From the first measure to the last, Szell gave a magnificent reading, not equalled since the memorable best days of Toscanini at the Metropolitan.

The casting presented an ensemble in which every member showed full understanding of the meaning and spirit of the music and words, in romance, tenderness, gentle humanity and broad humor. Of course a finical critic could have found spots where some of the voices might have had fuller volume and wider range, and where the score had been cut too much, but I have not the heart at this moment to cavil at such things and mar in retrospect my own rapt enjoyment and that of the delighted listeners. It is doubtful whether anyone went home that night without being completely under the spell of the genial story and marvelous music.

• • •

Herbert Janssen, the Hans Sachs, emphasized the lyrical line rather than power of utterance. Histrionically, he missed none of the significance of the role. Kullman was a graceful and dashing Walther, impressively musical, and eloquent in declamation. Eleanor Steber, lovely visually and in impersonation as Eva, did some of her most appealing singing in the high register. Kerstin Thorborg gave her customary full-toned and intelligent art as Magdalene. Emanuel List's Pogner was a model of authority and yet dignified restraint. Mack Harrell offered by far the best Kothner I can remember. The delivery of the contest rules in the first act was a masterpiece. Emery Darcy made even his brief part as Vogelgesang a perfectly contrived feature. John Garris brought out every facet of the gay and mobile David, vocally and in action. This tenor is a deeply versed musician himself, whose career in Germany included operatic conducting. Lesser roles fell to the Mastersingers Richard Manning, Lodovico Oliviero, Karl Laufkoetter, Hugh Thompson, Osie Hawkins, Lorenzo Alvary, John Gurney, Louis D'Angelo.

And Beckmesser, Wagner's monumental creation in biting caricature of the carping, censorious music critic?

• • •

A special paragraph to Gerhard Pechner for his remarkable interpretation of the rascally old scalawag. The Pechner version is first of all a musical one, with every phrase sung and musically purposed and not constantly half-spoken as in the case of most other Beckmessers we have had at the Metropolitan. He gave out fully comical effect without resorting to the crass clowning and burlesquerie so often associated with the characterization. Pechner scored a striking triumph, and it is difficult to understand why he has not been used more and allowed larger roles in the several years of his activity at the opera-house.

The stage management of Herbert Graf was best in the first act. The scenery of the first and third acts was borrowed from the Chicago Opera. Commendation goes to Konrad Neuger for the expert training of his choristers who did a virtuoso performance of the difficult fugued music in the famous brawl scene of the second act.

• • •

Those who regard Meistersinger as Wagner's greatest opera, and in fact the greatest opera ever written, have just claims for their belief. It was Brahms who when asked why he had not composed an opera, replied, "After Meistersinger? Not I."

I am still melody-drenched, days after the performance, and I ask myself where in all operatic literature are there loftier or lovelier conceptions than the imperishable Prelude; the noble strains of Sachs' epical Wahn, Wahn, ("the passing of a cloud over the shining sun", as Huneker has it); the ethereally beautiful Quintet; the meditative Introduction to the third act; the love-music in the second-act; the Prize Song and the mighty festal hymning of the closing measures of rejoicing.

Meistersinger has compelling right to be in the regular repertoire of the Metropolitan and no season should be without it hereafter.

• • •

Olin Downes in his Times review of Erica Morini's violin recital here at Carnegie Hall, Jan. 22, says that she would do well to steer clear of the classics; that she played the Tartini concerto as if it were a Hungarian rhapsody; that the Mozart concerto was done with mannerisms and exterior finish. Contrariwise, the Herald-Tribune declares Miss Morini did Tartini flawlessly, and that "nothing short of ravishing, it is a long time since such irreproachable Mozart playing has been heard hereabouts." P. M.'s critic observes "I doubt if anyone could have played the Mozart concerto better; it seemed exactly right . . . . the violinist was equally at home in the Brahms sonata". The Sun believes that "There are not many artists who can present the Tartini, Mozart and Brahms music with such impeccable taste and such caressing tenderness". The World-Telegram appraiser found too much "Schmalz" in Miss Morini's classics. The Musical Courier insists that she performed the classics in proper style and spirit, plus a high degree of charm too often absent in the interpretation of those works.

Miss Morini's score then, adds up to 4 in favor and 2 against. According to the orderly processes of a democracy like ours, the majority rules; therefore she played the classics satisfactorily.

• • •

In a letter to the New York Times, Carlos Salzedo points out that the librettos of Tristan and Isolde, Lohengrin and Parsifal, are of French origin, dealing with heroes of Brittany. The first-named opera was originally called Tristan et Iseult, Lohengrin was Le Chevalier au Cygne, and Parsifal was known as Perceval. Salzedo continues:

> On the other hand, Faust, having been composed by a French musician, is constantly billed in the opera houses of all nations at war or at peace with Germany, in spite of the Teutonic origin of the libretto. The paradox reaches its climax in the fourth act of "Faust," when the victorious German Army parades in, shouting proudly these unequivocal words "Gloire immortelle de nos aieux soyons fideles mourons pour eux. Et sous ton aile, soldats vainqueurs, dirige nos pas, enflamme nos coeurs."
>
> Plainly translated: "Immortal glory of our ancestors; let us be faithful, let us die for them. And, under your wing, victorious soldiers, guide our steps, inflame our hearts." What a paradox to compel Americans, French or English choristers to glorify the deeds of the victorious German armies!

• • •

M. B. H. writes, "In your recent list of book titles and what they suggest musically, you overlooked a few. May I help out with some ideas, like these?:

Two Solitudes—Invisible Priestess in Aida, and unseen Forest Bird in Siegfried.

The People's Choice—Jazz and Swing.

So Sorry, No Peace—Modernists and standpatters.

Anything Can Happen—Mozart operas at the Met., a box-office success at last.

The Unashamed Accompanist—Often the soloist should be ashamed.

Ride With Me—Brünnhilde's invitation to Siegmund.

Lost Waltz—Trying to follow it in Ravel's La Valse.

The Devastator—Mephistopheles or Don Giovanni.

Personal Crisis—A debutant recital.

Exposed—Salome, after the seventh veil.

Sabbath. The Day of Delight—The radio.

Balkan Background—Enesco.

What Is The Verdict—Ask the critics.

Dark Danger—What's dangerous about Marian Anderson, Paul Robeson, Roland Hayes, Todd Duncan, Dorothy Maynor, William Grant Still, Dean Dixon, and others?

• • •

A queer sort of publicity is Hedda Hopper's touching idea in the Los Angeles Times:

> Toscanini's appearance here with our symphony orchestra will be a gala affair. While Toscanini's here, shouldn't a producer with imagination grab him and ask him to write a musical picture? No one knows more about sharps and flats or what the public has paid to hear over a period of years than the greatest of them all, Arturo Toscanini.

Miss Hopper's suggestion leads Miklos Rozsa, Hollywood composer, to hope "that Mr. Toscanini, with his superior mastery of sharps and flats, will be engaged promptly to write a musical film for Carmen Miranda or Abbott and Costello."

• • •

In Respighi's Pines of Rome, one of the movements calls for a phonograph with the record of a nightingale's song. Whenever Toscanini conducts the number, he is nervous for fear that the machine might not respond properly at the right moment. Therefore when the Maestro was rehearsing the Pines with the Philharmonic for its Pension Fund concert a fortnight ago, he put Maurice Van Praag, orchestra manager, in personal charge of the phonograph.

The cue came, and Van Praag turned on the nightingale. But something was wrong with the needle, and only squeaking sounds were emitted. Toscanini stopped the players. "That's not a nightingale, but a peacock", he said; "let us try it again".

At the next attempt, the record jammed, and there was nothing but low-toned rasping. "Now you are giving me a crow," Toscanini yelled; "what will be next, an eagle?"

However, the third essay brought the nightingale in good order, and at the concert the mechanism did the bird's song without mishap, while the conductor and his men exchanged knowing grins.

SEEKING THE ULTIMATE TEST OF ART

The Post-War World Will Renew Its Search for the Eternal Varieties—Can Artists Meet the Demands?

By ALFRED MIROVITCH

"It was a pleasure, for once, to hear a young artist who had something to say—who was a man. . . ."

The New York music critic who wrote these lines in his review of a recent piano recital without doubt bestowed high praise upon the artist in question.

But he did much more than that: he raised an issue of greatest importance, of deepest significance in our time—an issue which unavoidably involves the future, not only of music, but of all creative endeavors—of creativeness itself.

Is the core and substance of creative and recreative art to be found in life itself; or is art a thing apart from life: the molding of beautiful forms in sounds, color, words?

If art, and music in particular, is only a sublime expression of our aesthetic consciousness, a craft, the "science of the beautiful," then it seems that the necessary years of training in technical skill and in craftsmanship under masterly guidance, followed by a few years of mellowing experience, should make a great artist of every talented composer or pianist.

If on the other hand, great music, and the performance of a great artist, must be an expression of profound human experience—a vibrant, intense reflection of life itself—if it is true that the artist "must have something to say," then supreme craftsmanship and stunning technical mastery are not enough. We must behold the man above the musician—living in his music, speaking through his music. We must sense his power, his abundance of spirit, the warmth and glow of his inner life. His performance must be an "experience" to his audience, not music alone.

ALFRED MIROVITCH
(Photo by Walter, Seattle.)

Music Termed "Our National Art"

Every sign points to the fact that music will be this nation's national art—if it is not already so. There is a desire for an interest in good music that is truly unprecedented, and there is an abundance of genuine talent among our children and young people. Talent that cannot be traced to a long line of musical ancestors or generations of refined and aesthetic living, talent that springs from the very soil, from the strength and unspoken longing of a young humanity. Thousands devote their lives to serious music study, and every year young artists cross the exciting and often fatal borderline from studio to platform.

These young people, students, teachers, young artists, need and deserve more than excellent professional training and "vocational opportunities." They need spiritual guidance. They must learn how to know themselves, develop self-confidence, to be shown the way towards bold and full self-expression through their music.

Seeking Eternal Values

The mechanization of our daily living, the enthroning of the intellect as sole arbiter and motive power of our endeavors, the fear and cynical distrust of our emotions, and finally the fascination and glitter of an unprecedented virtuosity are real dangers that confront those who stand ready to mold the nation's music life of tomorrow.

We must guard our creative youth, lest the disbelief in spiritual values, cynicism, and superficiality that is sweeping the world in the wake of this terrible cataclysm, turn them away from that which eternally has been the source of man's capacity to create a symphony, a drama, a sonata, a painting out of the chaos of experience.

We must guide them towards a concept of the true nature of art, its relation to life—and its place in their lives. For thought is the root of action. It is the way we feel and think about our work that shapes our performance.

Restoring Bond Between Life and Art

All true art deals in eternal essences and speaks intuitively of ultimate realities.

It is, therefore, a dangerous and fatal fallacy to separate art from life. For art has this in common with religion—that the meaning of it lies in that inner purification and exultation which ennobles life and raises men to higher thoughts and actions.

The ultimate test of great music has always been its power to move and elevate, to stir us deeply. Bach, the supreme craftsman and master builder, is at his greatest height in works inspired by his deeply emotional faith, or by his intense humanity. Such works as the Chromatic Fantasy, the Prelude in E Flat Minor from Vol. I of the Well-Tempered Clavichord, the Organ Fantasy in G Minor, The Chaconne For Violin are deeply "romantic," profoundly emotional.

The upsurge of spirit, the irrepressible will to live, the jubilant assertion of strength that is in a great Bach Fugue or the Beethoven Seventh Symphony, the simplicity, and purity of Mozart's music—these are the true life-giving constructive forces of our art. Likewise, it is the artist who sweeps us off our feet, who stirs in us more than appreciation, admiration or aesthetic delight—it is that artist who always has been loved and acclaimed most.

The philosophy and poetry of ancient China and Persia, the matchless art of old Greece, the folk song of the Russians, the immortal works of a Shakespeare, a Rembrandt, a Bach, Beethoven, Mozart, Chopin, Moussorgsky, are more than the supreme achievement of mankind in their search for beauty and perfection. They bear witness to the untold suffering of the human race and to man's capacity for happiness and pure joy of living. They are a testimony of the power of the human spirit, of man's unfaltering struggle for freedom and self-expression, and his unceasing quest for truth and the ultimate meaning of life.

Linking Creative Artist and Audience

The task of the artist, the interpreter, is to be the link between the genius of the master and the people. He must recreate, relive, as it were, the emotional and spiritual experiences of the master. Only a rich inner life, dynamic and intense in its response and emotional directness — and the driving power of constant search and inquiry—will enable the man and the artist to do so.

Thus, the true measure of talent is the capacity for growth and unfoldment within the man, while the character of talent is evolved by the nature and direction of his impulses, desires and aspirations.

What are the factors that will contribute towards the unfoldment of man's personality, the enrichment of inner life, and what forces must be set to work to foster that inner growth?

Education remains one of the most powerful factors, an education which concerns itself first with the firm rooting of inner ethics and morality—to fit the youth for life, rather than for a job; to make him a man, as he becomes a "specialist, a professional"—not an education which aims only at the acquisition of knowledge. The latter stuffs down the throat of the student a mountainous quantity of facts, rules and laws, and sees the ultimate goal of human development in the results of "vocational training."

Knowledge Without Ethics Dangerous

Nazism has given the world an awesome demonstration of the terrible dangers of knowledge, intellect and specialized training, unsupported by an ethical background and morality.

Many enlightened and progressive educators have aligned themselves with this philosophy of education. If these root principles are valid in general education, they are imperative where music is concerned. For the true measure of a musician's expressive powers is his personality—the whole man. To pave the way and show the road towards enrichment of the inner life is, therefore, the first task of education. And that road must inevitably lead first towards profound knowledge and real comprehension of the great canvas of human history: the history of human suffering and endurance, of the human spirit.

To know the names of countless kings, emperors, oppressors and liberators, the years of their birth and death, their conquests, defeats and "benevolent" reforms, will not bring to the student an understanding of the dynamics of history—nor will it bring him closer to humanity.

(*Please turn to page 20*)

AT GREAT LAKES TRAINING STATION
in Illinois, Ethel Bartlett and Rae Robertson, duo-pianists, play for an audience of trainees.

Paganini Exhibition Opens at Library of Congress

WASHINGTON, D. C.—An exhibition of manuscripts, portraits and other material relating to Nicolo Paganini (1782-1840) has been announced by Archibald MacLeish, Librarian of Congress. The collection was built up by the late Maia Bang Hohn and was recently acquired for the Library of Congress by Mrs. Gertrude Clarke Whittall. The material relating to Paganini has been incorporated into the Gertrude Clarke Whittall Foundation which already contained many original manuscripts of famous composers. It includes four unpublished quartets for violin, viola, cello and guitar in Paganini's handwriting. The exhibition is located on the second floor of the Library of Congress, main building, and will remain on view until March 17.

Detroit Symphony to Visit South America?

A plan to take the Detroit Symphony Orchestra, under Karl Krueger, by plane for a tour of South America is said to be under consideration by Henry Reichhold, Detroit industrialist, and president of the orchestra. Mr. Reichhold is offering prizes of $32,000 for the best three symphonies or symphonic poems by composers of the Pan-American republics.

NEW YORK CONCERTS: NOVELTIES, DEBUTS MOUNT AS SEASON REACHES HEIGHT

An all-Brahms program was given at the Philharmonic concert in Carnegie Hall on Jan. 4. The evening started with the Haydn Variations, in which Rodzinski seemed to stress the architectural and rhythmical components of the work, rather than its romantic aspects. The Symphony No. 1 had a reading which featured the heroic elements; in the last movement Rodzinski achieved clarity and impressive might.

Fritz Kreisler played the violin concerto masterfully. One always admires the warmth of his tone, his bowing, and the musicianship of his interpretation, all of which make one forget that his playing is occasionally not absolutely on pitch. H.W.L.

The Philharmonic concert of Jan. 7 presented Leonard Rose, the orchestra's first cellist, as soloist in the Concerto in B minor by Dvorak. The program also included a repetition of Brahms First Symphony and the Prelude to Wagner's Meistersinger.

The very fine musicianship displayed by Mr. Rose, his discriminating taste in interpretation and his expressive tone revitalized the Dvorak work. The long drawn-out movements and the tiring sweetness were alleviated by technical excellence, and the proportion and balance maintained by soloist and orchestra under Rodzinski. M.C.

Barzin Introduces Novelties

At the National Orchestral Association concert of Jan. 8, Carnegie Hall, Leon Barzin conducting, an interesting program with two first performances was offered. Of these, the Piano Concerto by Ernest Gold is an eclectic effort of someone who seems not unacquainted with Rachmaninoff, Ravel, Gershwin, and quite a few other masters. The work has too many facets to have a face. Marisa Regules, making the best of her material, played the piano part with excellent technical equipment.

The other first performance was the Violin Concerto by Nicolai Berezowsky, the work of a first-rate musician who has his own style, and much to say. Especially the second movement, with its lovely cantilena, makes rich appeal. The first and last movements offer excellent opportunities for the soloist's display. Joan Field, with her warm tone and sound musicianship, was an excellent interpreter of this delightful work. Both composers were acclaimed heartily, and took bows from the stage. The orchestra performed the Iphigenia in Aulis overture by Gluck and Liszt's Les Préludes with outstanding success.

Barzin's fostering of a young generation of orchestral musicians is one of the most useful achievements in the concert life of New York. H.W.L.

Bostonians Present Bartok Concerto for Orchestra

Serge Koussevitzky, with his Boston Orchestra, gave a Carnegie Hall concert on Jan. 10, which was one of the great events of the season. He started with the Khovanstchina Prelude by Moussorgsky, and ended with Brahms' Symphony No. 1. Both readings are familiar, and therefore one may be content with stating that these were matchless performances.

Bartok's Concerto for Orchestra was the novelty and proved anew that he is a leading composer of our time. The work is beautiful, deeply felt, richly inventive. One learns that Bartok wrote his pages after a serious illness. Therefore the five movement concerto seems to be an offering of thanks for recovery. Its motto could be: *Per aspera ad astra*, with its lugubrious first movement, the serene death song of the third, and then the optimistic elevation of the last section, all penned by a master of construction, a superb craftsman in scoring. In this work, Bartok puts aside experimentation and therefore appeals to his audience much more than with some of his earlier efforts. Music must come from the heart to reach hearts, and that is what Bartok achieved in this opus.

A deeply impressed audience hosannahed the bowing composer, together with the master conductor and his orchestra. H.W.L.

ARTUR RODZINSKI AND SOLOISTS REHEARSE.
Lukas Foss' The Prairie, given three performances by the the New York Philharmonic-Symphony, assisted by the Westminster Choir. The singers, left to right, are: Nan Merriman, contralto; Dorothy Kirsten, soprano; Todd Duncan, baritone, and William Hain, tenor.

Monteux Conducts Philadelphians

A true musician's program was given when Pierre Monteux returned to Carnegie Hall, on Jan. 10, this time with the Philadelphia Orchestra. The master hand of Monteux proved itself in two ballet suites from the Diaghilev period, the first suite from Ravel's Daphnis et Chloe, and the original version of Stravinsky's Fire-Bird suite. This reviewer has not heard the Philadelphia Orchestra play with such transparence and scintillating radiance for many a moon, and Monteux confirmed his affinity with that period when ballet gave inspiration for creative genius. He conducted the third ballet suite of the evening, Prokofieff's suite No. 1 from Romeo and Juliet, with tenderness and *esprit*, after having delighted the lovers of the classics with a charming performance of Mozart's Haffner Symphony. The audience broke into cheers, and recalled Monteux many more times than is usual in orchestra concerts. R.K.

Heifetz With Rodzinski

The New York Philharmonic on Jan. 11 was led by Artur Rodzinski in a program comprising Rachmaninoff's Symphony in E minor, Douglas Moore's brief and impressive In Memoriam, dedicated to the fallen in the present war, the Beethoven violin concerto, with Jascha Heifetz as soloist. Heifetz played the work with all his accustomed enchantment of tone and interpretation. He used the Auer cadenza in the first movement, his playing here a superlative achievement of art, technic and sonority. Rodzinski did full justice to the romantic beauty of the Rachmaninoff score, bringing out the ingenuity and color of its orchestration and avoiding the monotony which its comparatively few thematic conceptions might engender. B.G.

Toscanini Aids Philharmonic Pension Fund

Unusual features at the Philharmonic concert of Jan. 13 were that it was conducted by Toscanini; that the occasion was for the benefit of the orchestra's pension fund (with about $20,000 coming into the box-office) and that the Maestro chose the same program led by him when he made his debut with the Philharmonic, Jan. 14, 1926.

Now 77 years old, Toscanini still is a marvel of energy and fire, as he showed at this concert in Respighi's Pines of Rome, and the Siegfried Death and Funeral Music from Götterdämmerung; his undiminished lightness of touch was in Haydn's Clock Symphony; the typical Toscanini dramatic and poetical fervor came to hearing in Sibelius' Swan of Tuonela and Weber's Euryanthe Overture. An elite audience showered the conductor and players with thunderous ovations. L.L.

Bostonians' Matinee

Koussevitzky and the Boston Orchestra, at their Saturday matinee, Jan. 13, gave a second performance of Bartok's Concerto for Orchestra. Corelli's Sarabande, Gigue and Badinerie (arranged for string orchestra by Ettore Pinelli) found Koussevitzky and his men in superb form for the delicate nature of this classic. The conductor's familiar reading of Sibelius' Symphony No. 2 is close to his heart and that of the listener. The manner in which Koussvitzky built a climax was a most exciting experience.

The Philharmonic Orchestra under Rodzinski, Jan. 14, listed Wolf-Ferrari's Secret of Susanne Overture, and Clementi's D Major Symphony as the first half of the program. Alfredo Casella has enriched the orchestral repertoire with an important work by reconstructing Clementi's score. The Philharmonic, while expert in execution, should have given the conductor something more of delicacy of tone and attack. The second half of the program presented Beethoven's Violin Concerto, again played by the luminous Heifetz. The performance, of rare beauty, was received with rousing response by the capacity audience. H.W.L.

Stokowski Offers Hindemith Violin Concerto

Opening his Winter series of concerts at the City Center with the New York City Symphony Orchestra, on Jan. 15, Stokowski emphasized anew his ability to make any kind of a program sound interesting, and to train any kind of an orchestra into high competence. The present group showed few flaws on this occasion (chiefly they were slight technical and rhythmical blunders) and it is certain that the deficiencies will be wiped out by the exacting leader as the concerts proceed.

Hindemith's violin concerto scored a distinct success. It is heartfelt music, simple, lovely, and not at all in Hindemith's usual vein of brittle utterance tinged with somewhat cynical wit. Robert Gross played the solo part with virtuosity, vim, luscious tone and complete technical command.

There was an opening with Piston's brief Fanfare for the Fighting French, followed by Albeniz' Festival of Corpus Christi in Seville, Stokowski's own fastidiously made orchestral transcription of Debussy's piano piece, Night in Granada, and Ravel's Spanish Rhapsody. Particularly compelling was the reading and playing of the Lohengrin Prelude. L.L.

Brailowsky and Foss Cantata

Under the direction of Rodzinski, the Philharmonic, on Jan. 18, performed an unusually interesting program which opened with a brisk reading of the Cherubini Anacreon Overture. Alexander Brailowsky, pianist, played the third Beethoven concerto in C minor, soloist and orchestra faring well together in a somewhat pedantic way.

The second portion was devoted to six sections from the 22-year-old Lukas Foss' cantata, The Prairie, with Dorothy Kirsten, soprano; Nan Merriman, contralto; William Hain, tenor; and Todd Duncan, baritone, and the Westminster Choir. The work, based on Sandburg's poem of the same name, is one of the most vital of the younger resident composers' output publicly performed so far. Foss is complete master of his craft and knows how to use voices as well as instruments. The music is more than an atmospheric setting, and it never resorts to clever effects. The soloists were alive and forceful in their interpretations, and the Westminster Choir left nothing to be desired in tonal quality and diction. Rodzinski did a fine job of balancing the combined musical forces. The composer was called on the stage many times. H.W.L.

The Sunday matinée of the Philharmonic, Jan. 21, repeated Lukas Foss' Prairie. Brailowsky was the soloist in Rachmaninoff's Second Piano Concerto, a medium perfect for the Russian pianist's typical style, in which he could loose his most brilliant mechanism tinctured with lustrous tone and ardent romanticism. The audience gave him royal reward. L.L.

Ganz Conducts for Children

Rudolph Ganz again presided on the podium over the Young People's Concert of the Philharmonic-Symphony on the morning of Jan. 20. The youthful audience enthusiastically received Gladys Swarthout as soloist, and applauded the mezzo-soprano in the recitative and Habanera from Bizet's Carmen and the aria My Heart at Thy Sweet Voice from Saint-Saens' Samson and Delilah. Her encore was the Seguidilla from the first act of Carmen. Orchestral numbers were the overture to Rossini's William Tell, two minuets from Bizet's L'Arlesienne, the Bacchanale from Samson, the Intermezzo from Mascagni's Cavalleria Rusticana, prelude to Verdi's Aida and the overture to Rienzi by Wagner. Colored slides were shown of the composers. D.B.

(Please turn to page 21)

METROPOLITAN OPERA

Mozart's The Magic Flute made its seasonal re-entry on Jan. 5, in the familiar English version by Ruth and Thomas Philipp Martin. The new conductor was Paul Breisach, replacing Bruno Walter, on sabbatical leave. He gave a version of the score that was scholarly, but somewhat lacking in color and variety of nuance and rhythmic stress.

A new Queen of the Night was heard —Mimi Benzell, young American soprano, who had appeared briefly before at a Sunday night concert. She sang the vastly taxing role with clear, well-produced voice of lyric quality, sufficiently flexible but somewhat lacking in dramatic weight for this malevolent character.

The rest of the cast was familiar. James Melton as Tamino sang smoothly and with romantic feeling, though he seemed not in best voice on this occasion. Jarmila Novotna, the Pamina, also had a bad evening, so far as purity of tone was concerned. Even Ezio Pinza, the sonorous Sarastro, sounded less ample tonally than sometimes in the past.

John Brownlee did his amusing, if somewhat broadly comic Papageno, and Lillian Raymondi again was the pert Papagena. Nicola Moscona was a dignified High Priest.

The Three Ladies, Irene Jessner, Maxine Stellman and Anna Kaskas, were expressive in song if their voices did not always blend ideally. Other roles were assigned to Mmes. Farell, Paulee and Altman (Three Genii) Messrs. John Garris (Monastatos), Richard Manning and Louis D'Angelo (Priests), Emery Darcy and John Burney (Guards). The pageantry of the work was well displayed under Herbert Graf's direction, and the choruses sang beautifully under the training of Konrad Neuger. There were many standees.

R. M. K.

Newcomers in Carmen

The repetition of Carmen on Jan. 6 brought three changes from previous productions—Hugh Thompson in his first Escamillo; Martha Lipton's initial Mercedes; and Frances Greer in her first Frasquita of the season. Lily Djanel was again in the title role and Raoul Jobin, Don Jose, with Licia Albanese a vocally meritorious Micaela. Mr. Thompson had a brilliant success as the Toreador, his voice full and virile and his acting skilful. Miss Lipton's tonal and histrionic gifts were well displayed, as were those of Miss Greer. Wilfred Pelletier conducted a spirited and enjoyable performance. D. B.

Marriage of Figaro Repeated

The more one hears The Marriage of Figaro, the more one loves it, with its sparkle of music and deftness of comic atmosphere. It was done beautifully again on Jan. 8, repeating the great success of the previous performance, Dec. 27.

If there is such a thing as a conductor's opera, it is this one by Mozart, for without a stylistically understanding and pliable baton, The Marriage of Figaro could not shine at its best, no matter how well sung. Leinsdorf, master of the score, got finesse of tone and rhythmic verve from his orchestra, and never allowed tempos to drag.

The singers had consistent unity of style. As Countess, Eleanor Steber's feeling and fluent vocalism was as delightful as Bidu Sayo's and Risë Stevens' handling of the lighter music of Susanna and Cherubino. Ezio Pinza's booming utterance as Figaro was in keeping with the exuberance of his part. Baccaloni again furnished a hilarious Bartolo, and Herta Glaz, De Paolis and D'Angelo gave virtuoso account of minor roles. Brownlee was eloquent as the Count. Attractive Marita Farell made the most of her opportunities as Barbarina. There was constant flux of action and the fun never degenerated into burlesque. For that, the effective stage management of Herbert Graf deserves high commendation. L. L.

Novotna in Boheme

Jarmila Novotna did her season's first Mimi in La Boheme, Jan. 11, a role not ideally suited to her. She is somewhat too tall, she lacks the demureness of the shy grisette, and neither her singing nor her acting carried entire conviction, so far as at least one listener was concerned. Jan Peerce, the Rodolfo, projected feeling tones, especially brilliant in the high flights. Brownlee was the Marcello; Frances Greer, a somewhat shrill Musetta; Moscona, the Colline; and D'Angelo doubled as Benoit and Alcindoro without equalling the unctuous and resourceful comedy of Baccaloni when he takes those roles. Sodero's orchestra made itself heard at the frequent expense of the singers. L. L.

(*The revival of Die Meistersinger is reviewed in Variations, page 4.*)

Baum Sings First Lohengrin

Kurt Baum sang his first Lohengrin at the Metropolitan on Jan. 15, and won outstanding success. His lyrical style of delivery, sure musical insight, faultless diction and colorful reading of text, were on a par with his chevalresque bearing and intelligence of action. Rose Bampton was in lovely voice as Elsa, and her measures were a benison to the ear. Alexander Sved repeated his always impressive treatment of Telramund, suggestively toned. Kerstin Thorborg made striking matter of the role of the furious Ortrud. Norman Cordon was a regal and resonant Henry. Hugh Thompson had no trouble with the unusually high baritone music of the Herald, and sang it excellently. Erich Leinsdorf conducted with virility and vividness. The stage management of Lothar Wallerstein avoided the customary static and stilted action of the principals, and caused the chorus to act like human beings and not like lay figures. L.L.

Mignon With Benzell As Philine

The first performance of Mignon Jan. 17 brought Risë Stevens in the name role, Mimi Benzell as Philine, James Melton in the romantic lead, Wilhelm Meister, and Ezio Pinza as Lothario. Miss Stevens offered a gracefully dramatic heroine. Her beautiful voice was used with tender appeal and with the sprited fire essential to a portrayal of this gypsy-trained but high-born damsel. She was at all times the central figure of the action. Young Donald Dame, as Laerte, pushed her closely for acting honors. Also the clarity and expressiveness of his singing made the listener anxious to hear him soon in an assignment of greater scope. Meister is not the most grateful of tenor roles. James Melton made the most of his distinguished appearance and capable vocal ability, but the part still remains stiff and not altogether credible. Pinza, histronically excellent, was also not as vocally happy as in other characterizations.

It is difficult to evaluate properly the Philine of Benzell. This youthful singer has poise and assurance, a lovely top voice and some flexibility. One misses a certain elegance of delivery and the sure technical brilliance necessary to successful delivery, particularly in the Je suis Titania, which, to the mind of this reviewer, was not redeemed by the final note *in alt*.

John Gurney sang the bit part of Jarno excellently and Osie Hawkins the phrases of Antonio. Constant overvoicing and over-acting made Lucielle Browning less than the fine artist she could be.

The outstanding feature of the evening, aside from a few moments on stage, was the consistently good orchestral tone under the baton of efficient Pelletier. M. C.

New Artists in Three Walküre Roles

Walküre was given Jan. 18 to aid a noble cause, that of the Grenfell Association, which carries on the great work started by the late Sir Wilfred Grenfell in Labrador and Newfoundland for the betterment of the health and living conditions of their peoples. A large audience attended the performance and helped to swell the exchequer of the Association considerably.

Aside from its practical purpose, the evening offered also unusual artistic features, as three singers, two of them Americans, made debuts in roles they had not previously undertaken at the Metropolitan. Jeanne Palmer was the Brünnhilde, Emery Darcy the Siegmund, and Ella Flesch the Sieglinde. Paul Breisach conducted, and Janssen, Thorborg and List were the familiar Wotan, Fricka and Hunding.

The Palmer voice is of fine quality and extensive range, and is used with intelligent application and meaning. If not all the required tonal power showed in some episodes, it may assert itself later, now that the first time test is past. The Ho-yo-to-ho was delivered with impressive ring and exuberance, and the scenes with Wotan were especially warm and eloquent. As an actress, Miss Palmer displayed poise and resource, with no trace of nervousness.

Darcy's Siegmund was a not unexpected triumph to those who had heard his Parsifal last season, and noted the lyric beauty of his voice as well as its Wagnerian volume and use of appropriate style. As Siegmund, he captured the poetical fervor as well as the tenderness of the music and never resorted to tonal forcing to gain his effects. Tall and sturdy, Darcy was heroically in the picture. His acting was adequate, with room for improvement in scope and authority. A costume detail that would make for betterment, would be the lengthening of the skirted coat worn by Darcy. It seemed short by several inches for a man of his imposing stature.

Flesch began her performance somewhat timidly, but as the opera progressed, sang and acted with complete assurance. She was good to hear in all registers, shaded her delivery with communicative feeling, and gave a portrayal visually beautiful and imbued with constant feminine charm and romantic glamor. All three of the newcomers were deservedly acclaimed by the audience.

The eight Valkyries have never sung with more precise intonation or richness of sound. Wallerstein's stage direction helped the illusion immeasurably. Breisach handled the score knowingly and tastefully. L. L.

EMERY DARCY
sang Siegmund in Die Walküre for the first time at the Metropolitan.

Robeson Returning to Concert Stage

Paul Robeson, noted Negro baritone, who has been absent from the concert stage for the past two years, playing the lead in the Theatre Guild's production of Othello in New York and on tour, will return next September, according to an announcement of his managers, the Metropolitan Musical Bureau, division of Columbia Concerts. With Lawrence Brown at the piano, Mr. Robeson will make a coast-to-coast tour, starting in September.

Leading concert courses to engage him in advance are the University of Washington, Seattle; Frank Andrews, Portland (Ore.); Mrs. Carlyle Scott, Minneapolis; University of Michigan, Ann Arbor; Allied Arts, Chicago; Aaron Richmond, Boston; Yale University, New Haven; Dartmouth College, Hanover (N. H.); and Canadian Concert and Artists, Montreal.

New Opera Company Again Stages Vie Parisienne

Offenbach's La Vie Parisienne was revived on Jan. 12 at the City Center, presented by the New Opera Company in a freshened version by Felix Brentano and Louis Verneuil, with lyrics by Marian Farquhar and a musical arrangement by Antal Dorati.

The piece shows material improvement over the original production here a few seasons ago. More comedy has been supplied, the lyrics are sharpened sophisticatedly and the music is judiciously chosen for variety and juxtaposition. Offenbach's tunes remain compellingly effective.

Lillian Andersen, Brian Lawrence, Edward Roecker, David Morris, Martin Carter, Arthur Newman, Lee Edwards, are some of the large cast who contribute to the pleasing vocalism, sentiment and jollity. Leonide Massine provides colorful ballets (including a whirlwind can-can), in which Anna Istomina, Elena Kramarr and James Lyons distinguish themselves with outstanding solo art.

Yolando Mérö-Irion is responsible for the entire production, especially lavish in scenery and costumes. This was an altogether melodious and merry evening.

PARIS

By Lt. Harold C. Schonberg

This writer recently spent two days in Paris. Much of that was on official business, but in the course of wildly tearing around, trying to keep one eye on the Opéra-Comique and the other on the Signal Officer of a U.S. Headquarters, a few impressions of musical life in Paris during the Nazi occupation were obtained. This account is necessarily incomplete, and it is hoped that the writer will have a chance to supplement it.

A brief talk with M. Cambarrot of the Paris Opéra brought out the following information. The Nazis, he said, allowed the French to run the Opéra pretty much as before. There were few changes in repertoire, though the opera was obliged to present more ballets than previously. There were several works that the German authorities staged: the opera Palestrina by Pfitzner, a setting of Peer Gynt by Egk and, for the benefit of the army, some Wagner, such as The Flying Dutchman, Tristan and Walküre, all with imported casts. Otherwise, all works were produced and staged in the old tradition and by French artists.

Not many losses were suffered by the Opéra. The French government always was reluctant to conscript musicians. A certain number volunteered, and some were taken prisoners. Many of the latter have returned. The mortality among the orchestra, however, was rather high.

Singers Active Since Liberation

Since 1938 the Opéra and the Opéra-Comique have been under one administration, although both stages are utilized. At present the leading singers are Jose Luccioni, Paul Cabanel, Jose Beckmans, Pierre Nougaro, Charles Fronval, Jean Claverie, Georges Nore, Henri Medus, and Mmes. Geori Boue, G. Hoerner, Helene Bouvier, Suzanne Lefort, Suzanne Juyol, Elen Dosia, L. Mistral and Anita Wolfer. The conductors are Louis Fourestier and François Ruhlmann.

A high quality of performance still is obtained, though great difficulties are encountered in maintaining the sets and *décor*. There are no new dresses for the dancers, the costumes are badly in need of repair, and the sets are in poor shape. No material is available for these things, and that is one of the most immediate needs of the opera.

FOYER OF THE PARIS OPERA.
(Photo by Levasseur.)

Little deterioration, if any, is evident in the Opéra itself. The gold leaf, of which there is an incredible quantity, shines as brightly as it ever did, and the famous murals on the ceiling have lost none of their lustre. Apparently they were out of reach of the Nazi souvenir hunters.

This writer attended a performance of Samson et Dalila and was greatly impressed by the smoothness of the ensemble. Mme. Lefort and M. Fronval sang the title roles, J. Claverie was the High Priest, Henri Medus the Old Hebrew and M. Froumenty the Abimelech. Ruhlmann conducted.

Medus is a remarkable bass, and the other singers are above average. That, coupled with incisive direction both from the pit and on the stage, led to an ensemble performance of quality that seldom is seen in the United States. The orchestra was a joy to listen to; its unfolding of the score was one of nuance, suppleness and perfect discipline. There are better voices at the Metropolitan, but at the Paris Opéra, even today, there is teamwork and preparation—tradition might be the better word—that makes for a more artistic production. On the other hand, the ballet sequences in Samson were poor.

Prices of admission range from 90 francs down. At the present rate, that means $1.80 for the best seat in the house. Naturally, the Opéra still is government-subsidized. These days, American soldiers fill the orchestra and boxes. Many of the lads are hearing opera for the first time, and while some go away shaking their heads, a fair percentage are taking it seriously. At the performance of Samson there were about five heated discussion groups in the lobby, all centering about learned pundits in uniform who were explaining the plot and humming or whistling snatches of the leading themes.

MUSIC GOES ON DESPITE WAR

I asked several musicians about French artists suspected of collaboration with the Nazis. Only two prominent ones were mentioned, and since there was much doubt expressed about the whole matter, their names will be withheld here.

As in the case of the Opéra, the Nazis did nothing to interfere with the orchestras, once they had been purged of Jewish members. Concerts continued unabated. The Germans saw to it, however, that the better French recitalists gave concerts in Germany, and in turn sent their own musicians into France. During the last four years there was constant interchange of musicians between Germany, France, Italy and Spain.

Anent Collaboration . . .

In Paris the conservatories were allowed to continue. German supervision was exercised and German musicianship left a grudging respect in French musical circles. The musician to whom this writer spoke said that he hated to admit it, but he was forced to assert that they were more thorough and better grounded than most of his colleagues. That, of course, is his opinion, and possibly others take a different view!

Soloists gave as few concerts as possible during the occupation. Nearly all began teaching in an effort to pass their lore to the new generation of Frenchmen. Today there is more emphasis on all-round musicianship, and many young instrumentalists are also conducting orchestras and composing.

Among the older composers, Honegger, Delvincourt, Aubert and Dupré are still active in musical circles. Bigot and Paray are steadily conducting. A new generation of pianists is arising. Nat and Van Barentzen still are before the public, and there are fine reports of Trouard, Doyen, Sancan and Petrossian. Thibaud is about the only violinist of international renown playing in Paris. This list is far from complete and many may be omitted.

Now that the censorship has lifted, one can look for much more news from the French capital.

METROPOLITAN TO EXTEND TOURS

The Metropolitan Opera Association will extend its 1945 spring tour to include St. Louis, Minneapolis and other mid-western cities and will continue further expansion of its spring tour in 1946, if transportation is available.

To meet the increased demand from cities throughout the country for performances of the Metropolitan Opera, the management has arranged for the Hurok office and the National Concert and Artists Corporation jointly to assist in the promotion of appearances in cities not already included in the Metropolitan's itinerary. Boston, Baltimore and Cleveland, through their local organizations, will continue as in the past to sponsor Metropolitan Opera seasons.

Acting as tour coordinators, Hurok and NCAC already have made arrangements for appearances this spring in Chicago, St. Louis, Minneapolis and St. Paul, and Milwaukee and Des Moines may be visited also. In Chicago the engagement will be as usual under the auspices of the Chicago Opera Company.

Baltimore will mark the opening of the 1945 spring tour on April 2 and 3, when the Metropolitan returns there after an absence of two years. From Baltimore the company goes to Boston, where the season will be extended to twelve performances, four more than last year, April 5 to 14. The third week of the tour will be given in Cleveland Public Auditorium under the auspices of the Northern Ohio Opera Association, April 16 to 21.

A tentative schedule for further performance, subject to the transportation authorities' ruling, is as follows:

April 23-25, three performances in St. Louis.

April 26, one performance in Des Moines, Ia.

April 27-28, three performances (two nights and one matinee) in Minneapolis.

April 29, one performance in Milwaukee is a possibility.

April 30-May 5, seven performances (one matinee) at the Chicago Civic Opera House.

May 7, one performance at the Eastman Theatre, Rochester, N. Y.

There were requests also for appearances in Southern cities, but these could not be met, according to Frederick P. Keppel, Jr., comptroller of the Metropolitan, because of the limitation of transportation facilities. Under present ODT rulings, it is possible to make reservations on trains only a month in advance. It is estimated that the Metropolitan Opera travelling contingent numbers 430 persons, and normally the scenery for each opera requires a baggage car. Last season, an arrangement was entered into to use the stage settings of the Chicago Opera for the performances in that city.

"Plans to extend the 1945 and 1946 tours, will, of course, be dependent upon conditions resulting from the war, but the many invitations received from communities all over the country are being considered now for future schedules," says an announcement by the company.

FEDERATION FORMS MUSIC FUND

Two Trustees Named for New Music Clubs Foundation

Announcement of the creation of a new Foundation for the Advancement of Music established by vote of the board of directors of the National Federation of Music Clubs, has been made by Mrs. Guy Patterson Gannett of Portland, Me., national president.

The purpose is to provide funds outside the regular administrative budget of the Federation to further special musical causes. Among these are the continuance of musical activities with the armed forces begun during the war and the assistance of returning veterans to resume musical careers.

Other projects which it is hoped to carry forward through the foundation, are more substantial assistance to composers; greater efforts to stimulate music appreciation, and activities in music education. The foundation is being financed largely by War Bonds purchased in the name of the National Federation of Music Clubs, and started with a first bond given by Mrs. John McClure Chase of New York City, Chairman of Special and Life Memberships.

Mrs. Gannett also announced the election of two trustees who will collaborate with the president, the treasurer, Mrs. A. A. Coult of Nashville, Tenn, and the Finance Chairman, Mrs. Royden J. Keith of Chicago, in administering the foundation's funds. They are E. J. Kulas of Cleveland, O., president of the Midland Steel Products Company, and Fred R. Lord, vice-president of the Gannett Publishing Company of Augusta and Portland, Me. Mr. Kulas has already made a gift of $1,000 to the foundation, and Mr. Lord has been a generous contributor to the Federation in money and services.

ASCAP Absolved of Monopoly Charges in Two Suits

According to a decision by Special Master James Messer, Jr., of the State of Florida on Jan. 17, the American Society of Composers, Authors and Publishers (ASCAP) "does not constitute an unlawful monopoly or combination operating in restraint of trade or in violation of the statutes of the state of Florida and is legally qualified and entitled to operate within the state."

ASCAP was one of three original defendants in a suit brought by Florida Attorney General J. Tom Watson, charging infringement of the Florida statute. On March 20 last, Louis D. Frohlich, of ASCAP General Counsel, won separate trial for the Society, and the ASCAP case was then tried last July in New York City.

The Appellate Division of New York on Jan. 19 upheld the lower court decision that ASCAP was not a monopoly infringing the Donnelly Act. Suit was brought by the Hotel Edison, Inc. against the Society, and the appeal was argued two weeks ago in Albany by Mr. Frohlich. The decision was unanimous.

LATIN AMERICA

By CEIÇÃO DE BARROS BARRETO

RIO DE JANEIRO.—The Group "Musica Viva" gave two recitals at the Brazilian Conservatory of Music. The first program listed Hindemith's Sonata for flute and piano, Claudio Santoro's Sonata for cello and piano, and Juan Carlos Paz's Trio for flute, clarinet and bassoon.

Hindemith's Sonata, with its exquisitely powerful melodic lines and its style closely allied to neo-classicism, made a strongly favorable impression through a flawless interpretation given by H. J. Koellreuter, flutist, and Maria Amelia Rezende Martins, pianist. Santoro's Sonata was performed by the cellist Aldo Parisot, displaying a beautiful tone and contemporary feeling. However, this work needs more variety in the development of the themes. Paz's Trio, written on the twelve-tone pattern in a very personal style, is cerebrally active and although very interesting, is so far from the distinct romantic moods that for many here it was rather difficult to understand. The performers gave a brilliant reading of the work, and the audience was cordial in applause.

The second recital comprised Henk Badings' Sonata for violin and piano, Guerra Peixe's Musica for flute and piano, H. J. Koellreuter's Sonata, 1937 for flute and piano, and Villa-Lobos' Choros No. 2 for cello and piano. Koellreuter's Sonata, performed by the author and Geny Marcondes at the piano, is objective music, written in a completely tonal idiom, with condensation of material. Its expression lies far from any sentimental, pictorial or impressionist moods; and it keeps the listener's attention alert, if not emotionally stirred. Both author and pianist gave a fine reading of this work. Badings is a Dutch composer with style characterized by classic influences. His Sonata is rich in sonorities, and Ulrich Danneman, violinist and Rezende Martins, pianist, gave pleasing treatment of the music. Peixe, Brazilian contemporary composer, presented in his work based on variations of the twelve-tone scale, a new musical form, which greatly differs from the primitive form of the sonata. Koellreuter and Rezende Martins were the performers. In his Choros, Villa-Lobos reveals once more his strong personality, and individual way of expressing his ideas in native irregularity of designs. Santino Parpinelli, violinist, and Aldo Parisot, cellist, gave a spirited interpretation and the audience, although not very large at this concert, applauded cheerfully.

"Musica Viva" has been invited by the Government of Minas Geraes to give at Bello-Horizonte a series of lectures and concerts on contemporary music. Bello-Horizonte is the capital of the State of Minas-Geraes, and its musical life is developing, having a recently organized symphony orchestra, conducted by Arthur Bosmans.

Events at National School of Music

At the National School of Music, the Society of Symphonic Concerts, organized several years ago by the Brazilian composer and conductor, Francisco Braga, offered a program listing, besides Beethoven's Fourth Symphony, a Dvorak Suite and Braga's Vesper, Guerra Peixe's Duas Peças, Claudio Santoro's Andante e Allegro from the Concerto for chamber orchestra, and Carlos de Almeida's Alma Carioca. The three latter works were given first auditions and showed the wish of our young composers to carry on with new trends in musical writing, with more versatility of interpretation of musical ideas.

U. S. Navy Band on Visit

Also at the National School of Music was heard a concert by a Naval Band of the United States, under the direction of Lt. Harry Greenfeld. A packed house attended this concert, which included excerpts of Offenbach, Lehar, Beethoven, Strauss, Gounod, Moachan, Lecuona, Olivieri, and the popular Brazilian song, A canção dos soldados. The Star-Spangled Banner and the Brazilian National Anthem closed the program.

The concert was finely played with great accuracy of intonation, precision of tempi and beautiful tone. The group of pieces by Lecuona, Gounod and Olivieri were sung by James Faust in Latin, French and Portuguese. He displayed a voice of good quality, with feeling and clear diction, particularly in Portuguese, a perfect Brazilian Northeastern accent. The audience enthusiastically greeted soloist, band and conductor.

At the Municipal Theatre

With the performance of the Seventh, Eighth and Ninth Beethoven's Symphonies, given in two concerts, the Brazilian Symphony Orchestra closed its season. To the Seventh Symphony, Eugen Szenkar, conductor, and his orchestra, gave a capable reading, the first movement played with well-balanced rhythm and luscious tone. The second movement was rather too slow, but the Scherzo and the finale were vigorous and full of rugged gaiety and power. In the Eighth Symphony Szenkar brought out all the delicacy of Beethoven's spirit. The audience was highly appreciative and applauded generously.

The final concert of this orchestra comprised the Ninth Symphony. Szenkar gave a thoroughly inspiring presentation of the grandiose work. The first movement had in this performance an unusual lustre. The moving Adagio was full of serene feeling. In the last movement the chorus and vocal quartet were finely supported by the orchestra. The soloists were Alice Ribeiro, soprano; Marion Matthaeus, contralto; Roberto Miranda, tenor, and Alexandre de Lucchi, bass. The high register of Beethoven's vocal writings is difficult to sing, but soloists and chorus gave a faultless interpretation, both in intonation and rhythm. Enthusiasm was high in the large audience.

DR. SIDNEY HOMER AND MME. LOUISE HOMER

celebrated their Golden Wedding Anniversary at Rollins College, Winter Park, Fla.

"CHOPIN" CUEING DOCTOR BARTOLO.

Right to left, Salvatore Baccoloni, Cornel Wilde, who plays Chopin in the Columbia picture, A Song to Remember, and Charles Vidor, director of the film, based on Chopin's life. (Photo by Joe Walters, Columbia Pictures.)

Kindler Conducts Antheil Symphony

WASHINGTON, D. C.—The first concert performance of George Antheil's Fourth Symphony was conducted by Dr. Hans Kindler with the National Symphony Orchestra in Constitution Hall on Jan. 7. The work had been given its radio premiere by Stokowski and the NBC Symphony last February. Percy Grainger, pianist, played Gershwin's Piano Concerto in F with brilliancy.

The Antheil work was repeated in the midweek series of the orchestra on Jan. 10, when the soloist was Helen Jepson, soprano of the Metropolitan Opera, who sang the Mendelssohn concert aria, Infelice, Liszt's Oh, quand je dors, and Parasha's air from Moussorgsky's Fair at Sorochinsk. The orchestra also played a suite of music by Lully, Enesco's Second Roumanian Rhapsody, and the Polka and Fugue from the opera Schwanda by Weinberger.

Sidney Homers Mark Anniversary

Dr. Sidney Homer, composer, and his wife, Louise Homer, contralto, formerly of the Metropolitan Opera, celebrated their golden wedding anniversary at Winter Park, Fla., on Jan. 9. A reception to more than 350 guests was held at the home of Dr. Hamilton Holt, president of Rollins College. A program of music by Dr. Homer was given in the Annie Russell Theatre by faculty artists of the College Conservatory. Messages of congratulation were received from many notables.

Highlights of the evening included the singing, by a chorus of Rollins students, of original songs written for the occasion by composers Samuel Barber and Gian Carlo Menotti. As a memento of her fiftieth anniversary, the reception committee presented Mme. Homer with two French antique decanters.

The theatre program included Dr. Homer's Sonata in G minor for piano and violin, and the premiere of an unpublished manuscript, Andante, presented by Alphonse Carlo, violinist, and Katherine Carlo, pianist. Helen Moore, concert pianist, performed a group of piano compositions which included Afternoon Glow from the suite Lake George, three short pieces from Early Impressions, Impromptu and Original Theme and Variations.

Announcement was made by President Holt that friends have contributed $800 toward a scholarship for special study with Mme. Homer, to be awarded to a student in the Rollins Conservatory of Music, where she is Honorary Adviser in Voice.

MONTREAL

By MARY E. COVERT

MONTREAL.—An unusual program was given by the duo-pianists, Genia Nemenoff and Pierre Luboshutz at the St. Denis Theatre. To hear the original version of Saint-Saens' Danse Macabre was of educational value. Russian composers were also well represented.

Bronislaw Huberman's recital should stand out in the memory of all who attended it. The playing of such masterpieces as Bach's Adagio and Fugue in C Major and Brahms' Sonata, Opus 78, was remarkable. The final programme number, a Brahms Hungarian Dance, arranged by Joachim, literally brought down the roof of His Majesty's Theatre in applause. Then the encore of Schubert's Ave Maria had the audience-spellbound.

The Montreal Women's Symphony, under the direction of Ethel Stark, again distinguished themselves in their first concert of the current season. The audience got definite proof that women can play brass and woodwind instruments in Bach's choral-prelude, A Mighty Fortress Is Our God, orchestrated by Walter Damrosch. Henrietta Schumann was the fine soloist in the Grieg Concerto. The big event, however, was the magnificent performance of the Brahms Second Symphony.

Radio fans and music lovers paid tribute to Vivian della Chiesa and Thomas L. Thomas in a joint recital. Mr. Thomas opened the program with a group of fine songs, showing good diction and volcal flexibility. His second group contained mainly English numbers. Miss Della Chiesa confined her work principally to songs, although she sang Ah fors' è lui from Traviata and Sempre libera well. Her charming manner delighted her audience.

Old Man Winter being in fortissimo style, traffic tie-ups prevented me from attending Nadia Reisenberg's piano recital at the Ladies' Morning Musical Club.

Rome Opera Suspends Two Officials

ROME.—Oliviero de Fabritis, orchestra director and secretary of the Royal Opera, has been suspended on the charge of former collaboration during the German occupation of Rome. Gaetano Savini, personnel director of the Opera, was also removed from his post on the charge of receiving a high award from the enemy.

RADIO by William Taylor

JOAN EDWARDS, LAWRENCE TIBBETT, AND LYN MURRAY

at a rehearsal of Your Hit Parade.

Lawrence Tibbett Bows on Your Hit Parade Program

To observe that there was considerable excitement in radio circles, when Lawrence Tibbett, one of America's most celebrated opera and concert baritones, debuted on Lucky Strike's sponsored "Your Hit Parade," Jan. 6, (CBS-WABC 9:00 to 9:45, Saturday, EWT) is putting it rather mildly. There were three good reasons, however, for the furore. The first was that Tibbett replaced Frank Sinatra, alias The Voice; the second that it was the first time a leading operatic and concert artist had been engaged to sing current hit tunes on a program devoted to popular music. The third, and surely the most impressive reason, is the five-year contract which Tibbett signed, involving over one million dollars. And that, in the Broadway vernacular, ain't hay!

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Luck played a part in Tibbbett's getting the job. Several months ago he told his manager, W. Colston Leigh, that he wanted to return to radio. So an audition record was made for the prospective sponsor, who later dropped the idea of doing a radio show. Meanwhile, program executives, representing his present sponsor, who were on the look out for a replacement of The Voice, heard Tibbett's recording of "Smoke Gets In Your Eyes," and decided immediately, "that's our man!" His manager had previously discovered through two different surveys, conducted by the Research Institute of America and an advertising agency, that the opera star was the most popular singer of his class in the country.

Of course, singing behind the mike is not a new experience for Tibbett. He alternated with Richard Crooks in 1932-33-34 on the Firestone Show; the Packard in 1934-35-36; Chesterfield in 1937-38; and Kellogg in 1939. In all these air shows, he sang operatic and so-called high class ballads.

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On his debut with the Your Hit Parade broadcast, Tibbett sang, Sweet Dreams Sweetheart, I Got Plenty of Nothin', and Cole Porter's saga of the sage brush, Don't Fence Me In! Joan Edwards, long a fixture on this show, co-starred, with the Hit Paraders chorus and Mark Warnow conducting the orchestra.

The Met baritone was a big success in the show, and his singing of Don't Fence Me In was a masterpiece tonally and interpretatively. That the audience in the CBS Playhouse like him was proved by the tumultuous applause all his numbers received and merited.

In anything, his artistry showed up the program to a disadvantage. There is far too much brass in the orchestra make-up and the pitch was constantly too loud without any shading or nuance, particularly noticeable with the accompaniment for Tibbett. Undoubtedly this will be ironed out as the new show gets under way. Mark Warnow is the competent conductor and should make a point of having his score arrangement more subtle and euphonious.

In just what way quotations from Longfellow tied up with the general program theme is beyond us. Three announcers, besides the two Southern gentlemen who chanted the tobacco call, or whatever you call it, seemed good measure without the poetry. After the show went off the air, Tibbett sang two songs with piano accompaniment for the appreciative audience.

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Tibbett says he is very happy about starring in this program of light music. He likes to sing popular airs, finding it easy to work with steady dance rhythm.

"There is no difference," he said, "between popular and classical music. There is good and bad music in both fields. The Neapolitan songs that Caruso loved to sing are in the same class as the best of our popular songs. Where can you find anything more beautiful than the song everyone was singing not so long ago, Smoke Gets In Your Eyes?"

There is no doubt that the richness and brilliancy of Mr. Tibbett's voice heard in current hit tunes, will widen the audience scope of the Hit Parade, and we hope will be an inspiration to lift the general musical quality of the show to a higher level, even for its hit tunes.

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Standard Oil Co. of Cleveland Has Expensive Anniversary

The Standard Oil Company of Cleveland, Ohio, threw their hat over the windmill, so far as costly entertainment was concerned to entertain their 11,000 employees on the occasion of their 75th anniversary on Jan. 10. An all-time high of $15,000 was spent, exclusive of the orchestra, for top ranking talent for a one night show. The entertainment was broadcast over 12 stations, including NBC, the Blue and Mutual networks, besides being relayed by telephone wires to banquets honoring the event in 10 other mid-western cities. Deems Taylor was narrator, Howard Barlow, conducted the Cleveland Symphony Orchestra. Gladys Swarthout, Victor Borge, Jan Peerce were the soloists, along with the Heights 80-voice Choir of Cleveland.

Toscanini Resumes NBC's Baton For His Second Winter Series

Maestro Toscanini returned to the NBC Symphony podium on Sunday, Jan. 21, NBC (5:00 to 6 p. m. EWT), launching his second group of concerts on the winter series of the General Motor's Symphony of the Air. The program featured all-Russian compositions, including the Manfred Symphony by Tchaikovsky, and the Overture to Colas Breugnon by Dmitri Kabalevsky. The musical style of the latter is somewhat in the Tchaikovsky idiom, with appropriate modern trimmings, which is another way of saying that his music has an almost universal appeal for the average listener. The Overture, a brisk, brilliant and high spirited piece, was written as a curtain-raiser for the composer's opera based on Romain Rolland's lusty novel of French Burgundy during the 16th Century. Tchaikovsky's Manfred Symphony, taking its title from a drama by Lord Byron, was written a few years earlier than the composer's notable Fifth Symphony. Although the music is extraordinarily interesting, it is perhaps the least known of Tchaikovsky's large-scale orchestra works.

The next broadcast, it is announced, will be an all Dvorak program with Edmund Kurtz, cellist, as soloist.

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Wartime Complacency Discussed by Mutual Head

Complacency of many in the broadcasting industry in the face of a war victory hard of achievement is scored by Edgar Kobak, President of the Mutual Broadcasting System, in his message to be published in the forthcoming edition of the 1945 Radio Daily Annual.

"We talk suavely about all the programs we put on the air to speed victory and to make our active and wounded service men happier," Mr. Kobak says, "but I feel strongly that in many cases we are neither speeding victory nor making those fighting for us more happy about some of the things we assume here at home. Too often we are talking, singing, playing and dramatizing our way into the complacency our military leaders have been trying so hard to make us realize is a mortal danger.

"This message is written in a time of great change, yet I feel unhappily certain that by the time it reaches you, our attitude will not have changed sufficiently. The broadcasting industry itself in a number of respects has been guilty of such premature planning. Actually the approach of radio in presentations of great peacetime production projects and talks of comforts for home after victory, is frequently discussed by those on the inside of the industry with a realization that peace is quite possibly nearly as close to an achievement as others think. Nevertheless, much of the material which goes on the air certainly has a strong tendency to lull listeners into false sense of security.

"We need to be sobered up a bit. We need to forget about the immediate personal gain and think more about winning the war instead of talking about it. We'd better start thinking about the actual price of victory so that broadcasters can blow their triumphal horns when we really win it and be able to give jobs to the men who fight and die for a better life for us all."

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Dorati Broadcasts Bartok Work

Antal Dorati again appeared as guest conductor on CBS's Invitation to Music on Jan. 17, presenting a broadcast of Bartok's Suite No. 2. This is one of Bartok's early works and he re-orchestrated it recently.

RADIO NOTE BOOK

Strangely enough, three of the current top-ranking popular singers on the air today are "Met" opera stars: coloratura Patrice Munsel, tenor James Melton and baritone Lawrence Tibbett. Wonder what a team like Geraldine Farrar, Enrico Caruso and Adelina Patti would have done in radio?

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Lawrence Tibbett faces one of the busiest seasons in an active career in radio, opera, films and concert. Besides his new starring job as star of Your Hit Parade, he is filling twelve opera dates at the Met, in addition to a concert itinerary beginning in February.

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It's an auspicious season for one of the "Met's" youngest divas, Nadine Conner, who celebrates her 4th year on the roster. A successful example of native talent, California-born Miss Conner has added in the first four weeks of the new season two new roles to her repertoire; one, the part of Zerlina in Don Giovanni the opening week, and a prima donna lead, Marguerite in Faust, on Dec. 29.

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Dr. Wilfred Pelletier, "Met" conductor, has two sons in uniform overseas. Lt. François Pelletier is attached to the Signal Operations battalion of Gen. Patton's army and has seen action in England and France. He is the daddy of Maestro's only grandchild, a daughter who was born last August, and whom, of course, he has never seen. Capt. Camille Pelletier has been in the U. S. Army four years, having enlisted before Pearl Harbor as a GI, and earning his promotions in rank up to the present one of Captain in the Tank Corps. Commanding officer of his company and overseas since October, he has been in plenty of action in the present campaign against the Huns. He recently captured a German town with his unit and many of his men received awards for their valor.

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The W. Colston Leigh office is including an innovation in its already diversified activities by inaugurating a 30-minute show-box of entertainment on the air (WNEW, Sunday, 3:00 to 3:30 p. m. EWT). The first air show debuted on Jan. 14 and consisted of a musical half-hour by the "Footlight Favorites," a light opera quartet including John Brownlee, "Met" Opera baritone; Adelaide Abbot, soprano; Edward Kane, tenor, and Leonore Rae, contralto. Each of the members of the quartet has played and sung leading roles behind the footlights (hence the name) and has toured the country this season. The second show will be "War Correspondent," a dramatization of material taken from the files of overseas correspondents who lecture under the aegis of Leigh.

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Robert Shilton, baritone, was soloist on Jan 24 in CBS's "Encore Appearance," singing a diversified program.

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Lawrence Tibbett was honored at a press party at the Hotel Bryant following his initial broadcast on Your Hit Parade on Saturday night, Jan. 6. Among those attending were: Mrs. Lawrence Tibbett, Ben Gross, radio editor of the New York Daily News; Radie Harris, Variety columnist and Blue Network broadcaster; Fred Stengel of Variety; Major North Callahan, Army Public Relations Officer; Tess Buxton, executive editor of Tune In; Virginia Stevens, radio editor of Cue Magazine; Betty Moison of Life Magazine; Arnold Blom, radio editor of PM; Karl Sands, radio editor of The Hollywood Reporter, and Grena Bennett, music editor of the New York Journal-American.

TELEVISION

Melton Career Is Typical Saga of Talent "Making Good"

Bouyant James Melton loves to sing, and he sings the songs his audiences love to hear. This is a capsule for a successful career in music in any language, which is borne out by the tenor's 16 opera engagements, 50 cencert appearances, 8 guest radio shots, besides his weekly stint with the Texaco Star Theatre. Thrown in for good measure, are dozens of commitments for the Army, Navy and Bond Rallies. This busy schedule only extends to April 1.

All this evidence of a successful career wasn't handed to Melton on a silver platter, despite nature's endowment of a glorious tenor voice. He hailed from Georgia and had to tread every rung up the ladder of endeavor, before he reached his present pinnacle as a popular star. Perhaps that is why he is always giving a helping hand to struggling young artists, and is completely devoid of the so-called "temperment" which is generally associated with singing stars who are headliners in opera, concert, radio and the screen.

Combined with a sunny disposition without any egotism, Melton possesses a happy combination of self-confidence and innate understanding of his fellow man. He is typical of our young American stars of today.

As one of the leading tenors at the Metropolitan Opera, Melton does not close his ears to music representations of modern musical Americana. Therefore, the Texaco Star Theatre program on which he is spotlighted weekly, boasts such music fare as the scores from Oklahoma, a tune like Don't Fence Me In, Negro Spirituals, Stephen Foster's songs, Gershwin and arias from Mignon, Don Giovanni, The Magic Flute and even Handel's Largo. A diversified program, if there ever was one!

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The young tenor likes to sing for the people, and he is as successful with the masses as with the dyed-in-the-wool music lovers.

"Because of the radio," Melton said, "the general public understands music as never before. Major artists have picked up the torch for the better type of popular music that has integrity." For instance, one of his biggest song successes, both in concert and on the air, is The Surrey with the Fringe on Top. It took him two days to work out an arrangement that suited him.

He is an enthusiastic exponent of American folklore, which he believes, has a richer and more colorful background than that of any other country. More singers, he says, should take the time to study Hall Johnson, Gershwin, Leo Sowerby along with Mozart and Puccini!

There is no doubt in his mind that a new trend exists in American music, particularly in the way Americans are putting it into execution. The era of limited singers is past. American audiences have been highly educated to good music and interesting programs through the radio, and their demands are greater than ever before. He feels most definitely that the artist and composer of today must contribute to our musical culture, the gay as well as serious, the deep as well as flippant, and above all, must produce material in good taste.

"I will not tolerate bad taste on any of my programs," he observed with emphasis. "From experience I know that an artist gets out of a song, and even a career, exactly what he puts in it. He can perform to the satisfaction of all and offend no one. That is the essence of good showmanship. That is what the public wants, and I try to give it to them."

The Georgia-born artist, whose repertoire, exclusive of his opera scores, includes over 3,000 songs, like to look back to the days when all he knew was one selection. He was five years old, and his repertoire was the Gounod Ave Maria, which he sang for the people "next door" and as a choir soloist for the Sunday congregation. His mother recalls that what he terms a "commuter's special," Two Little Boys in Blue, so well pleased the Atlanta-bound passengers with whom they were traveling one day, that he came out in the aisle and delivered encore improvisations on the same song.

Jim Melton made his way in and by music throughout his school and college years, not only vocalizing, but by "doubling in brass" on the saxophone in local orchestras to help wipe off tuition fees.

After he graduated from the Vanderbilt University at Nashville, Tenn., he landed in New York City with the money in his pocket making a very conservative jingle. But, alas, it dwindled to a whisper, while he was making the rounds of booking agents and casting directors. Jim's resource, however, was still much in evidence, when he made a tentative entrance at the back door of the Roxy theatre for a try-out with the famous "Roxy," S. L. Rothafel.

Through ten consecutive days, the young tenor persisted, in spite of the firm and unmistakable "Nos" which Roxy's secretary had chalked up. On the last call, with a determined gleam in his eyes, he strode past the startled young lady, and threatened to sing in the hall outside Roxy's office. Hearing the commotion, Roxy stuck his head out of the door, and then spent the next two hours listening with a pen in one hand and a contract in the other. Melton's debut in the huge Roxy theatre was one of the few times in his career that he will admit he was scared stiff.

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The first really important engagement on the air for Melton was his broadcast from the Roxy Theatre with Roxy's Gang. Those were the days when dial-turners telephoned in their opinions of singers and programs. Roxy introduced Melton as a new singer, and invited comment. It is hardly necessary to say that the wires were deluged with messages of approbation. It was only three months after that he was singing on his first sponsored program, backed by the Seiberling Rubber Co. Engagements quickly followed on top-ranking programs, such as Cocoa-Cola, Atwater Kent, Firestone and General Motors. For two years he was starred on the Telephone Hour before he took over the Texaco Star Theatre show.

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Before embarking on concert tours over the country, Melton went to Hollywood and completed three films.

One of his first concert tours was with the composer-pianist George Gershwin which included 28 appearances in as many days. But opera was the singer's abiding ambition, and in July, 1938, he appeared in the role of Lieutenant Pinkerton in Madame Butterfly with the Cincinnati Opera. As a handsome, romantic Pinkerton he registered an immediate success. This engagement was the springboard which led to starring roles with the St. Louis and Chicago Opera Companies. His Metropolitan Opera debut was made as Tamino in The Magic Flute in December, 1942.

The success of the young tenor who came from the South to seek fame and fortune in the big city is past history. Today he occupies much the same position with American music-lovers as John McCormack did in his era.

JAMES MELTON AND DOROTHY KIRSTEN LOOKING OVER AN ARRANGEMENT of a song for the Texaco Star Theatre broadcast. (Photo by Jerry Saltsberg.)

WJZ Sponsors Boston Symphony For High School Students

Another fine and progressive demonstration of radio's valuable contribution to stimulate and encourage interest in the higher type of musical programs, was instigated by the Blue Network, in line with their new policy of public service, when the Boston Symphony Orchestra broadcasted from Hunter College, New York City, on Saturday, Jan. 13 over WJZ.

Students of high school age had been invited to write 100 words on "Why I enjoy the Boston Symphony radio concert." The writers of the 200 most effectively phrased letters, stating the best reasons for their enjoyment of the Symphony, each received two tickets for the broadcast, and with their guests occupied a reserved section of the auditorium.

Over 1,000 letters were received from eight states, besides New York. Gene Hamilton, announcer for the Boston Symphony, read several of the letters from the stage of the college auditorium before the broadcast.

RICHARD KARP
CONDUCTOR
Artistic and Music Director Pittsburgh Opera
Program Producer Station KDKA Pittsburgh

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THE DANCE: HOW A SPANISH DANCER IS BORN; EXOTICISM IN NEW YORK RECITAL

By ROSALYN KROKOVER
Dance Editor, Musical Courier

Most people, at one time or another, wonder how they happen to be doing what they do, and the Spanish dancer, José Greco, is no exception.

"I could not have adopted a more difficult profession," he confesses. "I am a dancer. But," he smiled, "don't ask me why!"

That is exactly what we did want to know from the tall, dark, broad-shouldered artist, who has been dancing his way from coast-to-coast for the last several years with Argentinita.

"I should like, if I may, to go back to the time when I was a very young boy in my homeland, Argentina. How I thrilled at the first sight of the airplane! I wanted so much to fly to different places in this huge world. Time changed such dreams for me. I suppose fate had other plans."

When he was still very young, his family discovered in him a talent for drawing, and so he was sent to the Academy of Elementary Design at Cordoba, in the heart of the Sierras of Argentina.

"I studied there for four years, although little did I know at that time how my efforts would finally be put to practical use. Today all of my wardrobe is of my own design and some of Argentinita's costumes are my suggestions and ideas. In the meantime I was going to many concerts, shows, and operas. It was at one of these performances that I became completely overtaken by the beauty of the dance. Perhaps it was the training in design and pattern that made me understand it. I was inspired."

From then on Greco never missed a dance performance, and he had only one desire—to dance! He pursued his studies until his father, who was in the United States, sent for the family. In 1928 Greco arrived here with his mother and sister.

Impressions of New York

"My first reaction to New York? Confusing, of course. It was difficult at the beginning, the language, the schools. I studied hard, though, and continued my art studies at the Da Vinci Art School. Then, one day I saw the great Vicente Escudero, then La Argentina, and later, the inimitable Argentinita."

From that moment on, he just had to dance; nothing else mattered. He began his terpsichoreon studies under Helen Veola. "Every day I would take a lesson and finally I was given my first dance, a solo. I was proud and thought it very good, but," he smiled, "my sister believed I was pretty bad —and she was probably right."

Not one to be easily discouraged, he studied even more diligently. Then one day the ballet mistress of the now extinct Hippodrome Opera came looking for some ballerinas. At that moment Greco happened to be practicing that very bad solo. She immediately wanted to know if he would dance in the opera.

THREE STUDIES OF JOSE GRECO,
featured dancer with the Argentinita-Pilar Lopez dance troupe, who will appear in a new solo on Feb. 18 at Carnegie Hall. (Center photo by Alfredo Valente; others by Halsman.)

A Debut at Hippodrome

"I agreed, though I'll never know why. I shall never forget the nervousness I suffered. How I wanted to go home! But once I was at the theatre, I had to go through with it. The now renowned Nora Kaye was the prima ballerina and I was the *premier danseur*. Those lights, that splendor, the immensity of the audience must have given me encouragement. I danced. The applause was like a sharp ring, but I did not move—I wasn't even conscious of having finished. I was spellbound! Finally, after one of the chorus told me to do so out of the side of the mouth, I bowed."

After that first time it was easier. Following the opera season, he teamed up with one or another of the Spanish dancers around New York. Muriel Bently, now in Ballet Theatre, was one of his partners. Then the hard work and knocks really began. It was during the years of 1934 to 1940, when managers and agents said that Spanish dancers were a dime a dozen. However, determined Greco continued to study, and an occasional engagement here and there helped to keep his body intact. As time passed, he became more and more absorbed in his work and included the study of literature and music in his schedule. Then, suddenly fate stepped in again.

Joined Argentinita Company

"It was while appearing at one of the night clubs in New York that Argentinita first saw me. She told me that I needed much study, which I undoubtedly did. Later, when Frederico Rey left for the army, I joined her company and have been with the group for two years.

"I have learned unending resources of the Spanish dance since my association with Argentinita. The depths of this art are infinite, but to be a great Spanish dancer, as in all great art, one must create a definite style, the sincere personality. That is what might be called the 'trick'. It is easy to imitate, but so difficult to know one's self. I have always detested imitators, and perhaps at times that is why I am cool at performances.

"I have so many more things to learn, for I want to create, too. All my dances are of my own creation and supervised by Argentinita, who is a most gracious lady. I owe unending thanks and gratitude to this great artist. At the moment I am working out two ballets based on my own original stories."

Sees Bright Future for U. S. Dance

Mr. Greco also has ideas on the advancement of the dance in the U. S. "I think that the United States will be first, as in everything else, not only to develop but to bring forth the cream of dancers the world over. True, it is yet to be seen, but there already have been quite a few 'Yanks' as top dancers in every field. The American is the easiest to adapt himself to the dance because of the natural rhythm he possesses. If only the government would do something for the advancement of artistic cultures! But," and he shrugged his shoulders, "there is always too much politics and not enough art.

"There is one hopeful thing," he added. "Although the American public is still a little too polite to express its views—good or bad—it is buying all of the artists available throughout the concert field, and it is no longer fooled when managers send mediocre ones."

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Recital by Cunningham Reviewed

Merce Cunningham, the gifted young American dancer, appeared in a solo recital on Jan. 9, at the Hunter Playhouse. Mr. Cunningham is an alumnus of the Martha Graham school and has been an outstanding male dancer in her creations for the past several years. He has a handsome physique, and it is always pleasant to watch his graceful, faun-like movements. His technic is well-grounded in the modern school, which even at its best—and on this occasion it was—reveals limitations. This was probably the reason the program on the whole was a bit on the monotonous side. And the John Cage accompaniments did not help much.

The outstanding dances were Idyllic Song, Mysterious Adventure, Experiences and Totem Ancestor. Livingston Gearhart composed an appropriate score for Experiences. John Cage and Renata Garve were the pianists and Vivian Bauer handled the vocal assignments. A large friendly audience attended.

Dances of India, Haiti and Africa

At the Times Hall on Jan. 11 and 12, a program of native dances and songs from India, Haiti and Africa were presented by Hadassah, Josephine Premice and Pearl Primus. Hadassah, who took over the major portion of the evening, centered her work on the dances of India. She has a genuine feeling for eastern art and culture which was evident in everything she did. Her costuming also deserved a word of praise. It was a pity, however, that the lighting effects were not better for dancers cannot be too careful about that detail. In her last number, Hadassah turned from the serious interpretations to a Broadway satire of her work, which was highly entertaining.

Josephine Premice displayed a delightful personality in her singing of Haitian songs. Pearl Primus, the guest artist, surely needs no introduction. She offered three dances—African Ceremonial, Yanvaloo, and Haitian Play Dance—in which her choreographic gift and individual style were much in evidence. Drummers for Miss Primus were Alphonse Cimbér and Norman Coker, while Miss Premice was assisted by singers Lydia Augustine and Marie Young. It was an altogether enjoyable program.

Dance News

Four ballets—Ballet Imperial, Mozartiana, Pas de Deux (from Tchaikovsky's Sleeping Beauty), by Balanchine, and Frankie and Johnny, by Ruth Page and Bentley Stone—new to the Ballet Russe de Monte Carlo, are scheduled for the company's five-week engagement at the New York City Centre, starting on Feb. 20. Miss Page will appear as guest artist. . . . Reginald and Gladys Laubin gave their program of American Indian dances at the Brooklyn Institute of Arts and Sciences on Jan. 27. . . . La Meri and her Company of Dancers presented a novel program consisting of Story Dances, Animal Dances, and Dances with Noise-Making Devices on Jan. 23 and 24 at the Ethnologic Dance Theatre.

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LONDON Sees Change In Music Life

By HUGH LIVERSIDGE

LONDON.—Five years is a long time, yet some people in the U. S. A. still apparently believe that Britain's music life is much the same as it was in pre-war days. Few ideas could be further from the truth.

Americans are, of course, aware that the standard of performances in wartime is not always of a high level, but they are not aware that the conditions governing Britain's music life have entirely changed. And since this year will probably see the end of the struggle with Germany, and musicians in the U. S. A. will once again visit our shores, it may not be out of place if I present the picture of our musical life as it is today.

A New Public

The first thing that should be surely grasped is that a new, and very largely proletarian, public has arisen for classical music. In fact, it is not too much to say that 70% of our concertgoers are formed from this public. To them, consequently the famous names in music are only names, if that. This public's stars are the British musicians resident in Britain whom they have heard and known for the last few years, during which time they have become concertgoers.

In the old days a hitherto unheard concert celebrity could be sure of some kind of a welcome, since his gramophone records were on sale in Britain. But now, due to shellac restrictions, the number of records is sorely restricted and such American records as are issued by our companies here are nearly all orchestral ones.

The Old Order Changeth

Furthermore, the old type of concert agent, impresario or what not is rather a back number. In his place we have democratic organizations such as Musical Culture Ltd. (London Philharmonic Orchestra) and other leading orchestras like the Hallé, and so on, who have a working arrangement with many of the big concert halls throughout the country. I think it exceedingly unlikely that the orchestra will yield this valuable connection, which they have laboriously built up during the war years.

Britain's major symphony orchestras, like the London Philharmonic, B. B. C., London Symphony, Hallé, City of Birmingham, National Symphony, and Northern Philharmonic, are the organizations which engage the most soloists—not the concert agents. The concert agents are glad and thankful to have their soloists engaged by the big orchestras. It is Thomas Russell, John Barbirolli, George Weldon, Sir Adrian Boult, Dr. Heinz Unger and their respective committees who engage the soloists.

"And what shall I do?" many an international celebrity may ask. The problem is a thorny one. There are now no papers in Britain to carry artists' announcements except the Gramophone Record and Home Musician, of which I am joint Editor. This carries announcements of the most famous musicians in Britain, among them John Barbirolli, Fistoulari, George Weldon, Dr. Heinz Unger, Kendall Taylor and so on. But it only takes the tip-top people. It is a "Who's who" of Britain's music.

A Rich Field

The British music public will be a rich, untapped source of revenue after the war. But, things being what they are, an international celebrity must expect to have to do a good deal of uphill work and advance publicity, just as our British artists have to do when visiting the U. S. *

** In view of this greatly changed musical scene, I am acting as free adviser on behalf of Musical Courier artists, past and present, who intend to visit Britain after the war. All inquiries are treated in strictest privacy and should be addressed to Hugh Liversidge, British Representative, Musical Courier, 119 West 57th Street, New York City, when they will be forwarded to me in London.*

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Boston Applauds "First Times"

By JULES WOLFFERS

BOSTON.—Dr. Serge Koussevitzky returned to Symphony Hall after a brief vacation to conduct his orchestra through two excellent programs—11th and 12th of the regular subscription series. Moussorgsky's A Night on Bald Mountain opened the first of these concerts, followed by a rehearing of Bartok's Concerto for Orchestra, written for the Koussevitzky Music Foundation in memory of Natalie Koussevitzky, and introduced by this orchestra.

From time to time Dr. Koussevitzky will repeat a new work soon after the first performance—a fine practice, particularly when the work is distinctly worthwhile. It is debatable whether or not the rehearing of the Bartok caused any increase of enthusiasm on the part of the majority of the audience; but those, including this hearer, who regarded the Concerto as a highly individual and significant work found still more cause to hold fast to the original impression. The Brahms Symphony No. 1, interpreted with dignity and power closed the program.

Lourié Score Introduced

The 12th concert began with a subtle and refined performance of the Mozart Divertimento in B flat major for strings and two horns, played with a reduced orchestra. The first performance of Arthur Lourié's The Feast During the Plague revealed somewhat of a mixed affair. Composed as an opera ballet and then revised as a symphonic suite, the work is six sections and calls for a chorus in the second movement and a soprano solo in the third. The suite has its interesting moments and is well written. Unfortunately, the chorus that present conditions imposed proved adequate. Soprano soloist Valentina Vishnevska provided the bright spot of the premiere, singing Mary's Song in first class style. Final item was a Koussevitzky tour de force, the Sibelius Symphony No. 2.

With the Recitalists

Recitals of the fortnight have included some programs that deserve mention. Ezio Pinza was magnificent, as always, in his appearance for the Boston Morning Musicales at the Hotel Statler.

Alexander Borovsky played Bach and Beethoven together with some Russian works at Jordan Hall before a good-sized and appreciative audience. While the modern works looked more interesting on paper than they sounded in actual performance, the pianist's well-founded Bach and unique, enterprising Beethoven found much favor with the select audience. Mr. Borovsky's Beethoven is unconventional enough, but it is nevertheless convincing.

Among local groups, the Zimbler String Quartet continues to gain in favor both with Boston and out-of-town audiences. The recent list of engagements includes programs at Jordon Hall and in Framingham, Mass., and other New England cities. On Jan. 11 the Quartet played a concert in Washington, D. C., for the Coolidge Foundation in which a new Quartet by Emil Kornsand, first violinist of the group, was performed for the first time. The original manuscript score has been added to the Library of Congress collection.

James Pappoutsakis, Boston Symphony flutist, was soloist in the Mozart G major Flute Concerto with the Salem, Mass., Philharmonic Orchestra.

At Fitchburg, Mass., the Busch Little Symphony scored a huge success before a capacity Community Association.

GUSTAVE FERRARI recording at his studio. Mr. Ferrari gives private lessons and classes in interpretation of French vocal works (classic and modern), scenic realization of the folk-song, and study of enunciation and diction at the Swiss Town House, New York. The composer and folk-song interpreter has given 200 broadcasts for the BBC in England and has been heard over the radio in Amsterdam, Brussels and Geneva. (Photo © by Tunbridge-Sedgwick.)

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CHICAGO

By ELSA BOROWSKI

CHICAGO.—A mid-season lull in Chicago's music-making was evident during the first two weeks of January, with the Chicago Symphony Orchestra providing the greater number of important concerts. It has long been a tradition to include a work by Richard Strauss in the annual Theodore Thomas Memorial concert, as the founder of this city's orchestra was an indefatigable defender of the "new music" of his day and Strauss, in particular, gained early recognition in this country because of Thomas' zeal and enthusiasm.

This year's concert was given additional interest by the revival of the Symphonia Domestica, which had not been heard in these parts for some fourteen years. Curiously enough, it is the only one of the symphonic works by Strauss that Thomas did not introduce to the Chicago public. Although it was prepared in rehearsal, his death supervened and it was subsequently brought to performance by Frederick Stock.

Trivial Moments in Domestica

Perhaps the neglect that the Symphonia Domestica suffers is not entirely due to its difficulties, nor to the enormous orchestra it employs. Undeniably there are fine moments in the score, but there is much that is trivial, too, and the latter is not disguised by its overladen orchestral garb. Désiré Defauw, who conducted from memory, displayed consummate mastery of the complexities of the work and the orchestra gave a brilliant, even virtuoso account of itself.

The concert began with Wagner, another indispensable ingredient of a Thomas Memorial concert, represented by his overture to the Flying Dutchman. This was given compelling drive and much pictorial suggestiveness. The program also included Liszt's Orpheus, which did not escape the platitudinous (to twentieth century ears), despite the niceties of its performance, Tchaikovsky's Romeo and Juliet fantasy overture was rhythmically alive, if not altogether satisfying in lyric intensity.

Bach Double Concerto Pleases

The sixth Tuesday concert, also conducted by Defauw, was one of the season's most felicitous. Haydn's G major Symphony, one of the loveliest of the composer's works, was performed with so much genial warmth and robust gaiety as to captivate the discriminating listener. All this was achieved within a perfectly proportioned 18th century frame, wherein grace of phrasing vied with orchestral playing of beguiling quality. The Concerto for two violins and string orchestra in D minor, by Bach was also a triumph—for Defauw, the two soloists, John Weicher and Franz Polesny, and the orchestra. Purity of style, in this case, was enhanced by an exceptionally lucid translation of Bach's polyphony into sound. A Fantasie on Two Walloon Christmas Carols, by the Belgian composer Joseph Jongen, proved to be pleasant music, and selections from the Damnation of Faust, by Berlioz disclosed to full advantage Defauw's febrile and dynamic approach to this composer's music.

Beethoven Cycle Continued

The program of the third concert of the Beethoven cycle comprised the Overture to Fidelio and the Fifth and Sixth Symphonies. Defauw has ably demonstrated his ability to interpret the works of the mighty Titan in readings distinguished for their clarity of outline and dramatic impulse. He did not disappoint on this occasion and reaped an enthusiastic ovation from his audience. The Overture was brilliantly performed and the Pastoral symphony, although it did not achieve perfection in its orchestral playing, moved with unflagging life and imagination. The Fifth Symphony, however, in a powerful projection was the high point of the concert.

University of Chicago Chamber Concert

Interesting and seldom heard music distinguished the programs given at Mandel Hall by the University of Chicago's music department. The third of the Chamber Music series gave what might well have been a first performance in America of Rameau's Le Berger fidèle, a cantata for soprano, strings and harpsichord. Janet Fairbank, the soloist, was not altogether happy in the coloratura airs and the cantilèna of the recitatives of this charming work of Bach's great French contemporary. The Chanson perpetuelle, for soprano, string quartet and piano, by Chausson, with Rudolph Reuter at the latter instrument, was a satisfactory medium for the singer and the music was intelligently and expressively delivered. But it was in Ravel's inimitable Chansons madécasses, for soprano, flute, cello and piano, that Miss Fairbank achieved her real triumph. The colorful piquancies of this sparsely wrought and provocative music were superbly revealed.

The program began with the Concerto in F major, for harpsichord, two flutes and strings, by Bach, with Hans Lange as conductor and Dorothy Lane at the harpsichord. At the close the Philharmonic Quartet, with Rudolph Reuter supplying the piano part, played Chausson's Quintet No. 2, in C minor. Reuter's fine pianistic gift and cultivated musicianship were a valuable contribution to this work, as well as to others, which, in the course of the evening had called the piano into play.

Grace Moore Charms in Recital

Grace Moore made one of her infrequent recital appearances in Chicago, in the History and Enjoyment of Music Series at the Opera House. Abundant good spirits illuminated the proceedings, to which Miss Moore lent the rich warmth and vitality of her singing. The program ranged from Lully, Grétry and Handel in the opening group to the Old Refrain, by Kreisler, sung as an encore. The afternoon's triumphs were the three arias—Un Bel Di, Mi Chiamano Mimi, by Puccini and that of Lia, from L'Enfant Prodigue by Debussy. In these a beautiful singing line skillfully was reinforced with generous, even lavish outpouring of emotion. The half-tints of Debussy's song La Mort des Amants were properly imaginative in conception and Tchaikovsky's None but the Lonely Heart successfully sustained poignancy of mood. Other composers represented were Medtner, Paulin, Quilter, Young and Carpenter. Otto Herz was an expert accompanist.

MARIA HUSSA,
known for her appearances with the Metropolitan Opera and the Chicago Civic Opera, sang with the Chicago Symphony Orchestra under the baton of Désiré Defauw.

Patricia Travers Heard

Astonishing feats of virtuosity were accomplished by slim, young Patricia Travers at her violin recital in Orchestra Hall. Wieniawski's First Concerto, bristling with almost insurmountable difficulties, was tossed off with facile unconcern for the hazards of its double stops, down-bow staccati, harmonics, and the like. This remarkable aplomb pervaded the entire program. An interesting sonata by Walter Piston was admirably played. Fine accompaniments were played by Hendrik Endt.

Russian Trio at Arts Club

The Russian Trio gave the third concert of its series at the Arts Club early in January. Mozart's Trio, No. 5, in G major, was read with engaging candor and fine perception of balance. Schubert's lovely B flat major Trio, made an effective contrast in its larger spaciousness and more deeply felt emotion, qualities which the performers projected with unerring taste.

Harp and Violin Program

Mildred Dilling, harpist, and Charlene Dilling Brewer, violinist, joined forces in a recital at Kimball Hall, under the management of Bertha Ott. Music written originally for the harp and music arranged for it gave Miss Dilling opportunity to show her high qualities of musicianship and brilliant technic. Mrs. Brewer contributed a group of soli for her instrument, admirably played, and later she joined her sister in three works for harp, violin and piano. Harry Sukman's accompaniments were exceptionally sensitive and musical.

John Toms Appears at Kimball Hall

One of the season's most satisfactory song recitals was heard when John Toms, tenor, appeared at Kimball Hall, under the management of Howard R. Will. A much more than merely capable singer, Mr. Toms addressed himself to a diversified program that included Handel, Brahms, two operatic arias from the French repertoire and a group of moderns, all delivered with musical discrimination and marked differentiation of style.

Yella Pessl at Arts Club

Yella Pessl made her first Chicago appearance in harpsichord recital at the Arts Club. An excellent impression was made by her playing of a delightful list of early works.

Fritzi Siebach Busy As Accompanist

Fritzi Siebach, one of Chicago's most sought-after accompanists, lent valuable support to an interesting recital given recently by a feminine counterpart of the traditional Jewish cantor. Sheindele, the Chazente, as she styles herself, appeared at Orchestra Hall, under the management of Harry Zelzer, in a program devoted to liturgical music which evoked stormy applause from her audience.

Boy Soprano on Radio

André Aerne, gifted boy soprano, pupil of Hanna Butler, appeared on the Quiz Kids program, Jan. 14, when he sang the Bell Song from Lakmé. Later he left for the upper Michigan Peninsula, where he is to fulfill engagements at Iron River and Shanibaugh.

Events in Mae Graves Atkins Studio

Louise Weber appeared with the Milwaukee Symphony Orchestra under the direction of Dr. Julius Ehrlich. Helen Louise Yeager gave a joint recital with Barbara Tobin, violinist, at the First Universalist Church, Elgin, Ill. Adelle Druktenis was a successful Violetta, in La Traviata, at the Eighth St. Theatre, and was well received by the critics. Alice Louise Rager made an appearance with Dr. Caspar Koch, organist, at Carnegie Hall, Pittsburgh, Pa., Marion Anderson sang a program at the Young Artists Association at Literary Hall. Toni Becker also appeared there in joint recital with Franz Benteler, violinist. Grace Carlson, contralto soloist at St. James Episcopal Church, sang in Messiah at the United Congregational Church in Chicago and in Jefferson Park. Helen Miller was soloist at the Christmas Service at the Fourth Presbyterian Church, Chicago. Elaine Greenwall recently sang on a student program at the Chicago Conservatory.

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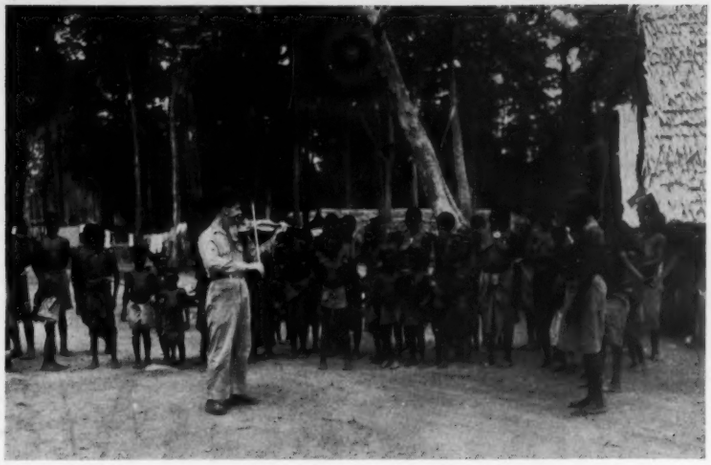

AMERICAN MUSIC IN THE SOUTH PACIFIC.
Stephan Hero plays for a native audience during a recent USO-Camp Shows tour.

ST. LOUIS

ST. LOUIS, Mo. — Vladimir Golschmann and the St. Louis Symphony Orchestra had no competition in the musical field during the past month. The home organization, with three interesting concert pairs and the annual visit of the Ballet Theatre, given under the Symphony auspices, provided ample musical fare.

Two world premieres were included in the programs, the first being George Antheil's Nocturne from Decatur at Algiers, dedicated to Mr. Golschmann, and the Sinfonia Triparti by Vittorio Rieti. In the former work, those who expected a repetition of the earlier Antheil cubistic ideas found a complete reversal in style and treatment. It was music of delightful texture, melodically ingratiating and arranged in colorful and interesting orchestration. The Rieti Sinfonia was another welcome addition to contemporary music. This work has a delicate humor and infectious tunes, rich instrumentation and is, in general, the writing of a master craftsman.

Assisting artists for the month were three violinists and one horn virtuoso. Harry Farbman was accorded a fine reception for his interpretation of the Sibelius Violin Concerto; Mischa Elman was enthusiastically applauded for his version of the Brahms, and Isaac Stern gave a notable and sensitive performance of the Mendelssohn. Edward Murphy, the orchestra's first horn player, gave an excellent account of his superior talents in Mozart's E flat concerto for horn and orchestra.

Mr. Golschmann's orchestral interpretations carried their usual intellectual authority and his first performance of the Sixth Symphony of Shostakovich was a supreme achievement. Other works new to these programs were Amadeo de Filippi's string arrangement of an Adagio by Corelli; The Plow That Broke The Plains, by Virgil Thomson, and Bennett's synthesis of tunes from Gershwin's Porgy and Bess.

Ballet Theatre Delights

Sol Hurok's Ballet Theatre, completely revamped and rejuvenated, paid its annual visit, accompanied by the entire Symphony Orchestra, giving four performances conducted by Antal Dorati. The new offerings were Pillar of Fire, to Arnold Schoenberg's Verklaerte Nacht; Fancy Free, with music by Leonard Bernstein; Waltz Academy, with score by Vittorio Rieti; Tally-Ho, with music by Gluck, and Graduation Ball, to melodies of Johann Strauss.

Tamara Toumanova was the glamorous star of the ensemble. Among the male contingent, John Kriza and Paul Petroff stood out in bold relief. The general ensemble, scenery and costuming all presented a high degree of excellence, and the conducting of Antal Dorati was of fine authority. O. C.

Kenosha Symphony Opens Season Under Czerwonky

The Kenosha (Wis.) Symphony Orchestra, conducted by Richard Czerwonky, inaugurated its fifth season with Rudolph Ganz, pianist, as soloist, playing the Liszt Concerto in E Flat. The program opened with the Oberon Overture by Weber, and contained also numbers by Massenet, Moussorgsky, Rimsky - Korsakoff and Morton Gould's American Salute. The orchestra is under the supervision of the Board of Education, with G. M. Phelan as financial director. Hugh J. Rafferty, head of the Manufacturers' Association, is the acting civic chairman, and Dr. J. H. Holm, advisory chairman. The business manager is Ragnhild Holmquist Congdon.

Chamber Series at Modern Museum

Four programs of American Chamber Music are being given at the Museum of Modern Art, New York, the first on Jan. 26, the others scheduled for Feb. 23, Mar. 23, and Apr. 20. Another concert in the series will be given on Feb. 11 at the Henry Hadley Studios, New York. Composers represented on the programs are Daniel Gregory Mason, Virgil Thomson, Aaron Copland, Arthur Kreutz, Quincy Porter, Ernst Bacon, Theodore Chanler, Richard Donovan, Roy Harris, Charles Ives, Frederick Jacobi, Walter Piston, Arthur Shepherd and others.

Bloch Award Won by Herbert Fromm

The first Ernest Bloch Award has been presented by the United Temple Chorus, of Lawrence, N. Y., to Herbert Fromm, organist and choirmaster at Temple Israel, Boston, for his composition Song of Miriam for women's chorus. The composer, a pupil of Paul Hindemith, came here six years ago from Germany.

Besides a cash prize of $150, the award includes publication by Carl Fisher, Inc., and presentation by the United Temple Chorus at its spring concert under the direction of Isadore Freed. Cited as also outstanding were compositions submitted by Hugh F. MacColl and Heinrich Schalit, both of Providence, R. I. In all, more than 90 manuscripts were received, representing every state in the Union and three foreign countries. The judges were: Douglas Moore, Lazare Saminsky, Hugh Ross, and Isadore Freed. A similar award will be made by the United Temple Chorus in November, 1945.

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Novel "Correspondence" Course Uses Recordings

By SERGEI TARNOWSKY

Although I have been teaching piano at De Paul University for the past twelve years, I have spent my last five summer vacations on the West Coast. Since I have a number of talented pupils out there, it has always troubled me to know that I must desert them during the long school term when I return to Chicago.

When the idea first came to me that I might keep in touch with my students and continue to help them from a distance via correspondence on phonograph records, it seemed so simple, so natural a plan that I felt its possibilities in the musical education field to be almost unlimited.

Here is how my method works: It is by no means a series of "canned" lessons. I simply mail to each student his musical assignment. After practising it faithfully, the student makes a recording of his interpretation of the piece and mails it back to me with the music, for correction and criticism.

It is almost like having my pupils in my own studio. I listen to them play; then I prepare a transcription explaining which parts have been correctly handled and which can be improved, illustrating on my own piano just what I mean, and giving special attention to those passages the student finds troublesome. In addition, I note suggestions and corrections on the music sheet, which I mail back with my own recording. It takes about one month from the time the student makes his transcription until he receives his criticism back.

The recordings are made on cardboard discs which are light and easy to mail. At the present time a 12-inch transcription on both sides of the record costs $3.50 and a 10-inch record, both sides, $3.

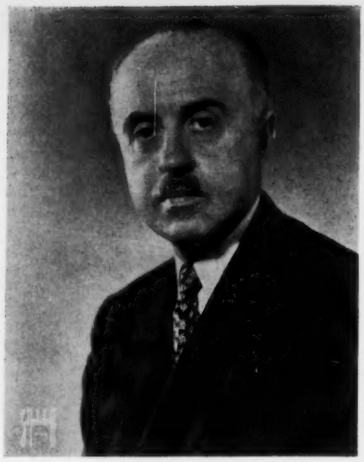
Feasibility Proved

Once I had put my plan into actual operation with some of my advanced students, I waited anxiously for their second recordings to be submitted—the ones that would prove or disprove the feasibility of my theory. Now, since the method has been operating successfully with half a dozen students for the past few months, I may say that I could not be more pleased and gratified at the tremendous improvement evidenced in their work.

Although this method of instruction would not be well adapted to beginners, it has definitely proved its effectiveness in helping intermediate and advanced students who already have a musical foundation and are accustomed to the methods of their instructor. It is particularly beneficial for students taking summer courses with master teachers, giving them an opportunity to get a helping hand from time to time.

There are, of course, at the present time certain difficulties in the way of the widespread operation of this plan. Many students, particularly in smaller localities, do not have access to a recording machine. It is my hope that agreements can be worked out with the recording companies whereby a recording studio will be made available to students in each city, with a consequent reduction in the price of transcriptions to groups of students.

With the coming of television, too, I think that we may look forward to an even greater usefulness of this method of piano instruction.



SERGEI TARNOWSKY
(Photo by G. Nelidoff.)

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MTNA and MENC Cancel Conventions

The Music Teachers National Association has cancelled its 69th annual convention, scheduled for Detroit, Feb. 13 to 15, following a recent order of War Mobilization Director James F. Byrnes, in the interest of the war effort.

The sectional meetings of the Music Educators National Conference will also not be held in the usual manner this spring, in conformity with the Byrnes directive. An activities program for the stimulation of local music projects is being planned, but no exhibits will be held at these sessions.

About Leonid Samoiloff

The Musical Courier acknowledges with regret an error in the obituary notice of Manya Samoiloff, which appeared in the issue of Jan. 1. The notice should have stated that Mrs. Samoiloff's late husband was the Russian dramatic tenor, Leonid Samoiloff, who sang leading roles with the Chicago Opera, Ravinia Park, Philadelphia Opera. He sang with Nordica in Havana, Mexico, Italy, South America and the United States. Mrs. Samoiloff is survived by her daughter, Della Samoiloff, dramatic soprano.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TtH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Feb. 1. Philharmonic - Symphony, Igor Stravinsky conducting, with Beveridge Webster, pianist, soloist, CH, E.

Feb. 2. Philharmonic - Symphony, Igor Stravinsky conducting, with Beveridge Webster, pianist, soloist, CH, A; Anna Xydis, pianist, CH, E; David Holland, pianist, TH, E.

Feb. 3. Philharmonic - Symphony, Igor Stravinsky conducting, CH, E; Webster Aitken, pianist, TH, A.

Feb. 4. Philharmonic - Symphony, Igor Stravinsky conducting, CH, A; Mishel Piastro, violinist, CH, E; Karin Branzell, contralto, TH, A; New Friends of Music (Lotte Lehmann, soprano, Paul Ulanovsky, pianist), TH, 5:30 p. m.; Bettye Voorhees, contralto, TH, E. Thomas Negro Composers Study Group (choral), TtH, A; Myrtle Day, soprano, TtH, E.

Feb. 5. Tanya Ury, pianist, TH, E.

Feb. 6. Philadelphia Orchestra, CH, E; "Voices of New York," benefit concert, TH, E.

Feb. 7. Vladimir Horowitz, pianist, CH, E; Lauritz Melchior, tenor, Town Hall Endowment Series, TH, E.

Feb. 8. Philharmonic - Symphony, Artur Rodzinski, conductor, and Heitor Villa-Lobos, guest conductor, Zino Francescatti, violinist, soloist, CH, E.

Feb. 9. Philharmonic - Symphony, Artur Rodzinski, conductor, and Heitor Villa-Lobos, guest conductor, Zino Francescatti, violinist, soloist, CH, A; Nibya Marino, pianist, CH, E; Raya Garbousova, cellist, TH, E.

Feb. 10. Philharmonic-Symphony Young Peoples Concert, Rudolph Ganz, conducting, CH, M; Jeri Smith, pianist, CH, E; Robert Goldsand, pianist, TH, A; Olga Lepkova, mezzo-soprano, TH, E.

Feb. 11. Philharmonic-Symphony, Artur Rodzinski conducting, Zino Francescatti, violinist, soloist, CH, A; "Introduction to Fame," (John Brownlee, baritone; Adelaide Abbot, soprano; Edward Kane, tenor; Leonore Rae, mezzo-soprano; Richard Tetley-Kardos, pianist; Joseph Laderoute, tenor; Martha Lipton, contralto; Ossy Renardy, violinist; Kenneth Spencer, basso; introduction by Lawrence Tibbett), CH, E. Thomas Richner, pianist, TH, A; New Friends of Music (Claudio Arrau, pianist, and Joseph Szigeti, violinist), TH, 5:30 p. m.; Paula Novikova, soprano, TH, E; Flora Helm, contralto, TtH, E.

Feb. 12. National Orchestral Association, CH, E; Fredell Lack, violinist, TH, E.

Feb. 13. Alexander Brailowsky, pianist, CH, E; special concert for members of the Philharmonic - Symphony League, Hotel Plaza, E.

Feb. 14. Boston Symphony Orchestra, CH, E; Town Hall Club Award, TH, E; Helen Alexander, soprano, TtH, E.

Feb. 15. Philharmonic-Symphony, Artur Rodzinski conducting, Josef Hofmann, pianist, soloist, CH, E; Marcel Ancher, cellist, and Catharine Lotta, mezzo-soprano, TtH, E.

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More Opera and Concerts Seen as Need of Many U. S. Communities

By EDWARD MELTZER

Conductor, Lecturer on School and Civic Music

At the close of World War I, Carl Van Vechten wrote a series of essays with the general title Music After the Great War. This idea should now deserve more than a title; it should be an ideal toward which every musician should contribute and strive. For it is self-evident that music can be one of our greatest blessings and one which we can share with our returned service men and women.

Everywhere we see them turning toward the best in life, literature and music. Through the wonderful work of Records for the Armed Forces, good recordings are placed on all ships; and the Army reports that requests for classical records in their recreation centers had risen from 8 per cent at the beginning of the war to 48 per cent by the summer of 1942.

Typical of the delight shown by some soldiers in this new-found treasure is the question of a young man from Texas who after hearing his first opera in Naples asked his buddy "Say, how long has this been going on?" With the help of Service and USO music leaders, they are forming choruses, choirs, orchestras, bands as well as smaller music units.

EDWARD MELTZER
(Photo by Theatrical, Chicago.)

Now is the time for every city of 10,000 and upward to organize and actively support its own civic orchestra and chorus. Even if limited to only 30 to 50 players at present, the ranks of such orchestras will be greatly augmented when our boys come home. Such activity in several hundred cities from coast to coast should soon solve our musical problems. There would be places for the American singer, soloist, orchestral player and conductor. There would be a large field for the American composer, and this might create a demand for his work. The joy of hearing great music would be brought to practically every citizen, and with collective support, great music would spread as never before.

Within the past few years we have seen permanent orchestras developed in a number of American cities. There is an increased interest in oratorio. Opera companies are springing up from coast to coast, and special performances for school children are made possible at the Metropolitan by its Opera Guild and in Chicago through the efforts of Dr. Helen Howe, director of music in the city's schools.

Let us all labor in our respective vineyards until the maximum musical possibilities of new communities have been achieved, and then lend a helping hand to surrounding cities wherever possible.

ROCHESTER

ROCHESTER, N. Y.—The musical season here reached its climax when Dimitri Mitropoulos, guest-conducting the Rochester Philharmonic Orchestra, excited and inspired the musicians to the most brilliant performance for a long time past. Brahm's Third Symphony received a masterly interpretation. Jose Echaniz, soloist, gave a fine performance of Rachmaninoff's Second Piano Concerto. He is more than a virtuoso, —a musician of deep feeling for the beautiful romanticism of this concerto. Brahm's Acadamic Festival Overture and David Diamond's Rounds for strings (the latter performed for the first time in the composer's home town, and rich in melodic lines) were played with the same enthusiasm and excellence. The ovation could be ended only by the dimming of the house lights.

Ovation for Artists

This event was equalled in the chamber music field by a performance of the Gordon String Quartet (Messrs. Jacques Gordon, Walter Hagen, Kras Malno, Gabor Rejto), who presented Haydn's Bird quartet (C major, op. 33, No. 3) in classic clarity and unity. Then came Howard Hanson's quartet in one movement, pensive, melodious and lyric music. Finally, assisted by Rufus Arey, they played Mozart's immortal clarinet quintet. It was one of the most ideal revelations of Mozart's genius this reporter has experienced. The listeners were spellbound and accorded the artists enthusiastic cheers.

Charming Lily Pons gave a recital to a capacity audience in the Eastman Theatre. Songs by Rossini, Fauré, Debussy, Ravel, Johann Strauss, Liszt, Huë and LaForge were presented in Miss Pons's lovely style. There were many encores, yet not enough for the audience, which greeted Miss Pons with an ovation seldom heard in the Eastman Theatre.

The San Carlo Opera Company, in a two-day engagement, offered CAVALLERIA RUSTICANA and PAGLIACCI, and, the following day, RIGOLETTO. The performances were warmly applauded by audiences which, unfortunately, were not as large as the artists deserved, due to a blizzard and the consequent transportation difficulties.

The Eastman School Symphony Band, Pattee Evenson conducting, a well trained group of more than 100 young and enthusiastic instrumentalists, offered a delightful program. They did nice work in Turlet's stirring march SAMBRE ET MEUSE, in the last movement of Shostakovitch's Fifth Symphony, and in Cailliet's amusing Variations on POP GOES THE WEASEL.

Under Guy Fraser Harrison's baton, and under Nicholas Konraty as stage director, the opera department of the Eastman School of Music presented Puccini's SISTER ANGELICA. There was very good singing indeed, and clear diction shown. Janet Fee and Betty Chidlaw sang with warmth and fine tone.

J. S. Bach's CHRISTMAS ORATORIO was performed by the Eastman School Choir and soloists under Herman Genhart's masterly direction; an impressive and inspiring performance. It was repeated in the broadcast series of the Eastman School. In the same series we heard Jacques Gordon, violin, and Catherine Crozier Gleason, harpsichord, playing Bach's Sonata in A major and two movements from Handel's Sonata in D major, a masterly presentation full of warmth.

1944 was brought to a sparkling musical ending by the Rochester Civic Orchestra under Oscar Straus as guest conductor. The favorite melodies of Straus, and of the other Strausses, were brought to vivid life. The capacity audience enjoyed the concert immensely. Biruta Ramoska, soprano, and Brooks Dunbar, tenor, soloists, sang Straus's charming melodies with sympathetic voices. The audience asked for more.

Pittsburgh Marks Foster Anniversary

A program commemorating the 81st anniversary of the death of Stephen Collins Foster was held on Jan. 12 in the Stephen Foster Memorial of the University of Pittsburgh. The university, with the Tuesday Musical Club, holds this ceremony annually. Highlighting the program was Frank Luther, tenor, composer and author, who, at the piano, played and sang Foster songs. The program was broadcast over WCAE. Foster's death occurred Jan. 13, 1864, but this year the commemoration was held on Jan. 12.

Resnik in Guild Program

Regina Resnik, 22-year-old dramatic soprano of the Metropolitan Opera, had a prominent part in the Metropolitan Opera Guild's 10th anniversary program at the Metropolitan Opera House on Jan. 23, singing the role of Leonora in the last act of Il Trovatore. This was the role in which Miss Resnik made her Metropolitan debut on Dec. 6, at 24 hours' notice.

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SILHOUETTES: Marcello and Opera à la Mode

By MARY CRAIG

Singing is a peculiar art. Almost more than any other, it can draw friendship and arouse animosity. It is a delightful subject and yet, after politics, probably one of the most controversial. It affords grounds for microscopic study and opens the door to multitudinous variations of opinion.

Formulae for correct pursuit of this fascinating art and rules for successful achievement are almost as numerous as the personnel involved. Sometimes the whole thing seems like the old Pease Porridge nursery rhyme:

Some like it hot, some like it cold,
Some like it in the pot nine days old.

But evidently everyone likes it.

An art so close to the inner life and thought of teacher and singer is always vulnerable to clever satire. Great personalities have usually been famous for keen wit and in lighter moments have "spoofed" themselves and also their fellows. Times change, but people seldom alter basically. Caustic criticism, occasional ridicule and constant parody nave accompanied singing and the singer from earliest days. Shall we consider Nero at the Athenian Games? The curtain is mercifully unlifted. But let us glance back to the 17th Century and the writing of a great composer and patrician musician.

•

Just two months ago, this department offered a few excerpts from the musical history of the colorful period of Italian opera, indicating the required vocal training of the day. Mention was made of the great Benedetto Marcello of Brescia, whose arias and songs are now fundamental study items as well as program material. This editor was accused, at the time, of taking on something of a mediaeval aspect from much poring over the annals of the past. But only a week or so ago a noted New York critic ran a lengthy dissertation on the advice offered by this same Marcello to instrumentalists and composers.

The interest aroused by our colleague inspires us to give a little summation of Marcello's suggestions to singers, as presented in his book, Opera à la Mode. The translator describes the work as "written with a delicate pen steeped in vinegar." It is a satirical manual of correct conduct for all concerned in the operatic world—for scene-shifters and tenors, for prima donnas and their mammas. There were instructions even for bears and steeds employed.

The "rules of good taste" admonished the singers never, never to forget their personal importance. The audience must never be allowed to forget that this is not Achilles or Euridice but is really the great Salvatore or Signora Contenta. The effect can be properly gained if the singer carefully avoids listening while any other artist is singing, and chooses the climax of another's aria, to smile at the audience or make some appropriate and distracting movement or cough. It would degrade the singer if he were ever to be satisfied with conductor or orchestra. They must accompany *him*.

In almost all operas of that day, the hero appeared at some time or other in chains. He was to wear his best jewels and see that the chains were nice and bright. He was to shake them, too, and make them jingle, in order to arouse the compassion of the audience, especially if some one else was singing!

Actions recommended as most acceptable were to turn one's back at the most telling point of the other singer's aria, or to walk upstage on a tender passage so that the other singer must look ridiculous or direct his voice to the rear, thus making it inaudible to the audience. Another admirable move was to leave the remainder of the cast standing while one walked downstage and delivered the plaintive pianissimo or the thrilling high C directly to the auditors. The most successful way of interrupting a performance and gaining special glory was to bow deeply and smile after each applauded aria. It emphasized the stature of the singer!

Marcello mentions the three sacred unities of the theatre—time, place, action—the last being the inevitable financial ruin of the impresario. He does not indicate the fate of the singers. . . .

•

Paris to New York

MARY COSTES, A Georgian Singing Beauty. (Photo, Bruno of Hollywood, N. Y.)

As an incorrigible reader of romantic novels and verse from childhood on, the Voice Editor has often noticed the phrase "fair Georgian woman," but she never expected to see one in real life until she met Mary Costes. This young singer is from Tiflis, Georgia—the birthplace also of Stalin, but she is much prettier!

When one sees Miss Costes across the footlights, she seems to have stepped out of the pages of the Persian poets. Offstage she is just as lovely, but the closer view brings the impression of a gentleness of personality which is warmly appealing. It is said that opposites attract, so perhaps it is not at all strange that this artist's greatest stage success and best loved role should be the darkly sensuous Carmen.

Miss Costes made her debut as Mertimée's Spanish Gypsy heroine in Florence, Dec. 16, 1937, singing with Carlo Galeffi at the Teatro Verdi. She was hailed as a brilliant new star on the musical horizon.

Later she was heard as Rosina in the Barber of Seville, and the critics were enthusiastic over her flexible and fluent singing of a florid role customarily alloted to a light coloratura, although originally intended by the composer for a fine mezzo-soprano.

As the war shadows closed in darkly, Miss Costes returned to Paris, where she sang Carmen and Dalila at the Opéra-Comique. Her last European Carmen was on May 21, 1942, at the Versailles Opera.

Miss Costes will make her American bow as Carmen at the Brooklyn Academy of Music, Feb. 3, under the direction of Maestro Salmaggi. After this, perhaps Thais?

•

NITA AND SOLON ALBERTI

An Ideal Musical Partnership

There are many cases in the singing-teaching field where the proverb "In Union there is Strength" has been proved. Few combinations have been more fortunate in this regard than that of the Albertis. Nita and Solon Alberti are delightful to know and are successful in their co-ordinated professions.

Solon Alberti, opera and oratorio conductor, repertoire coach and "teacher of singers," has directed master classes over a period of thirteen years in Chicago, Los Angeles, Denver, Memphis, Wichita Falls, Tex., Boise and Nampa, Idaho. He is organist and choirmaster at Central Church, New York City, and is constantly busy with choral and oratorio presentations and as accompanist for important artists in New York's Town Hall and similar recital appearance.

The Voice Editor's first contact with Mr. Alberti was when he conducted operas at Steel Pier, Atlantic City. From first-hand experience she can testify to his meticulous and considerate reading of score and to his splendid and scholarly musicianship. Mr. Alberti's work in composition is well known. His valuable contributions have increased the color and scope of American song literature.

Nita Gale (Mrs. Alberti) has beauty and charm to augment her singing talent. She is at present overseas, and at last reports war working in London hospitals. Letters from USO and Red Cross personnel credit her with an unusual gift, innate in her personality, for inspiring hope and confidence. She has been a soloist at Central Church with Mr. Alberti ever since he assumed that post, has also accompanied him on many of his summer trips to the West, where he has master classes. During these trips she has sung recitals in Boise, at the State College for Women in Denton, Tex., and in Wichita Falls, where she gave a recital and was soloist in Mr. Alberti's performance of Elijah.

"On these occasions she is a tower of strength to me," he says, "being a most gracious hostess in my social contacts. You know, it was Nita, herself who put across the big benefit we gave at the Hotel Pierre for the Medical Unit which left from St. Luke's Hospital, New York, for the battle fronts. They needed some extra money for specialized instruments and we made over $4,700 for them. I had my chorus of 65 voices, with Bonelli, Meisle, Marcel Hubert and Don Renato as soloists. She obtained hall, flowers, printing, for this affair and it was a grand success. She is doing a wonderful work now, and I am very proud of her."

JOSEPHINE ROYLE, Librettist, Lyricist, Adaptor.

New Poesy for an Old Art

With opera in English coming more and more strongly into the design for music, we turned with interest to chat with one of the librettists and poets who are helping to make the project practicable and pleasant. Josephine Royle knows the stage; she has a keen conception of preferred phraseology and dramatic values. And she should be exceptionally well equipped, for the theatre is "in her blood."

There was once a play, The Royal Family, allegedly depicting a family group whose heritage and activities were "The Stage." The Royle family is another of these—Josephine's father was Edwin Milton Royle, author of the Squaw Man; her mother Selena Fetter Royle, who played with Sabini and later co-starred with Royle *père* in his own plays. Selena Royle, the Second, is prominent as an actress.

Josephine Royle began her career on stage as a child actress in The Sin of Cinderella. She later played in A Bill of Divorcement, Magda, a revival of The Squaw Man, and toured in stock. However, her real love is writing. She has to her credit children's song and dance vehicles, numerous poems, lyrics, sketches, and the libretto for Lancelot and Elaine, a grand opera by Antonio Lora. She also wrote the verses for a cantata, Voices of Victory, to the music of Beethoven's Fifth Symphony, arranged for mixed chorus by Julia Smith of the Julius Hartt Musical Foundation.

Miss Royle has a new English version of Offenbach's Orpheus in Hades. Performances are scheduled of her translations and adaptations of Gluck's Ivrogne Corrigé, to be taken by the Julius Hartt Musical Foundation under the direction of Moshe Paranov and Dr. Elimer Nagy, and Offenbach's Mädchen von Elizonde, to be given by the Young People's Opera Company at the New York College of Music, directed by Siegfried Landau.

Up to the present, Josephine Royle has concentrated her lyrical talent on new works and rare classics. A cultural gift such as hers might well be employed in revising and revitalizing the foreign repertory in our native tongue, and it doubtless will be.

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Monteverdi Opera to Be Sung in Philadelphia

PHILADELPHIA.—Monteverdi's Il Combattimento di Tancredi e Clorinda will be staged by the American Society of Ancient Instruments, Ben Stad, director, as a feature of its 17th annual festival at the University Museum on the evening of Feb. 9. Yves Tinayre will be the Narrator, Eugene Conley, baritone, and Verna Kerr, soprano, will sing the two protagonists' roles, and Nona Schurman and William Bales will be the miming dancers. Mr. Stad will lead the ensemble of old instruments.

Other events of the festival include instrumental and vocal programs, afternoon and evening, on Feb. 8. Soloists include the English Duo, Viola Morris, and Victoria Anderson; Jane Foltz, contralto, and Suzanne Bloch, lutenist. Instrumental and vocal programs are offered in the afternoon and evening of Feb. 8. The opera night bill also includes the first Philadelphia performance of Porpora's Salve Regina.

Queena Mario Singers Heard

Queena Mario's artist-pupils have been heard in a variety of appearances. Annette Burford sang the role of Norina in the opening performance of Don Pasquale at the Juilliard School, New York; Fernand Martel, French-Canadian baritone, sang the part of Malatesta at the second night's performance. Miss Burford is featured soloist on A Half Hour of Music, Saturday afternoons at 4:30 on WOR. Ethel Barrymore Colt interrupted a lengthy tour because of the serious illness of her mother. Andzia Kuzak has appeared in three record-breaking productions—in the summer of 1943 she was starred in The Great Waltz which broke all attendance records at the St. Louis Summer Opera; she also was in The Desert Song, which broke Dallas attendance records; and recently The Student Prince, in which Miss Kuzak sang, made a record-breaking run at the Paper Mill Playhouse, in New Jersey. Ruth Kraus and Patricia McGreevy have made frequent appearances at Halloran Hospital and the Merchant Seaman's Canteen. A Group of Mme. Mario's singers gave a program on Jan. 5 at the New York home of Fanny Cottenet. Those appearing were Audrey Bowman of the Metropolitan Opera, Vivian Bauer, Frances Bible, Annette Burford, Fernand Martel and Dorothy Stahl.

ALICE SIROONI,
pianist, will make her New York Town Hall debut on Feb. 27.

Uninsky on Tour

Immediately after his New York recital in Carnegie Hall, Alexander Uninsky, Russian pianist left for additional appearances in Canada, the Middle West, the South, and Cuba. He will appear again in New York on Apr. 12 with the Haarlem Philharmonic Society.

THE MUSICAL PARADE

By THE STAFF

Tonal Tattling.

Werner Janssen was here from Hollywood to attend his brother's funeral. Werner's 19-year old son, former clarinetist with the Boston Symphony Orchestra is now in the Intelligence Division of our Army.

Elman's recent Carnegie Hall recital occurred one day after his 54th birthday on Jan. 20. After the concert a group of friends celebrated at Mischa's home, some of them being Isa Kremer, Hulda Lashanska, Lea Karina, Isidor Achron. Music was made, of course, Elman and Achron doing the accompanying, and the latter wound up the festivities with jazzed versions of Chopin and Strauss waltzes, danced by the company. . . .

At the Jan. 26 dinner and musicale of the MacDowell Club in Los Angeles, Charles Wakefield Cadman gave a talk called Stray Thoughts On American Music.

Alexander Uninsky, the noted Russian pianist, appeared recently at a girl's college in Oregon. One of the students came to interview him. After the usual kind of questions, she asked, "Are you a married man?" "Yes, I am," replied Uninsky; "I've been married for six months." "And have you any children?" was the student's next question.

The new baby (their first) at the Artur Rodzinskis is named Richard. . . . The Lotos Club annual Yuletide Dinner was attended by nearly 250 persons, among them many celebrities, of whom several furnished impromptu entertainment like Florence Kirk of the Metropolitan, tenor John Feeney, pianists Simon Barere and Edwin McArthur (who also played the accordion and had the audience singing old-time songs) a brass quartet of Philharmonic players, William Bell, tuba virtuoso, and Ealaine Malbin, thirteen-year old soprano who sings operatic arias. She will be heard in recital at Town Hall next month. . . .

Radio Daily runs one of those annual polls which pick out favorite features (and we don't mean faces) on the air. Its recent votings showed Toscanini heading the preference in conductors; the New York Philharmonic in symphonic programs; Lily Pons in "classical" songs; and John Charles Thomas in the same category. However, our highbrows must have been shocked to note that the winning "Favorite Musical Composition of 1944" was Holiday For Strings. Now let the three B.'s and the other serious masters hide their heads in same. . . .

Social sensation! Experts claim that in the Metropolitan Opera boxes on the fashionable Monday nights, the jewels of Mme. Ganna Walska exceed in quality and taste those of Mrs. George Washington Cavanaugh. . . . Annamary Dickey, currently singing at the Wedgewood Room in the Waldorf-Astoria, has dropped operatic music from her routine but still is no rival of the best chanteuses in the popular field. . . .

Seen at the Lotos Club recently, Yehudi Menuhin, Dalies Frantz, Jose Echaniz, Edward Johnson, James Melton. . . . Sol Hurok has two sons in the war. . . . The stork recently blessed the Artur Rubinstein household. . . . Here is the current $64 musical question: Which great conductor, dissatisfied with a rehearsal of his men, not long ago walked out on them in a rage and vowed he would quit the orchestra? (P. S. He came back next day.)

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Seeking the Test of Art

(*Continued from page 5*)

It is not necessarily the historian who knows humanity, nor the humanitarian who loves mankind, nor the scientist who understands man. But the life's work of many great artists has been a luminous expression of such love and awareness.

Iskarin, Dostoyevsky's hero, kneeling before Sonia exclaims: "It is not before you that I kneel, but before all suffering humanity." Such poignant compassion and pity springs from ardent love for man, from a deeply emotional knowledge of humanity. The personal recedes, man feels himself as part of a great whole, in harmony and unison with all Life. It is thus that the son of an Iowa farmer, of a small town grocer, becomes a real hero on the field of battle. It is that spirit that lived in the shelters and cellars of London when lord and lady, cook and charwoman, were huddled close together, with winged Death screaming overhead, united in the great brotherhood of suffering.

Union With Humanity Through Art

Inexhaustible strength is born through that feeling of close union between the individual man and humanity: strength, self-discipline, acceptance, tolerance—and deepest joy of living. Great art always deals in things that concern all mankind; that is why it is loved and understood by all peoples, through all ages.

Few are the people who have not found solace and peace in Nature, and exhilaration, renewal of faith, fortitude for living. The creative person, the keen observer, the searcher, finds in Nature the perfect working of all root principles and laws, of all "elements of craftsmanship," which constitute the framework of art. But the man who deeply desires to penetrate "beyond the Beautiful," who knows how to be alone with Nature—the lonely wanderer who seeks no destination—it is he who will find a strange, mystic happiness, a replenishment of his life force in the silence and exultant stirring of the universe.

In the excitement, clamor and hectic rush of modern life, we have lost the habit of withdrawal, of meditation, of listening to the "small voice within." And yet, it is only in utter solitude when man is alone with himself, that the greatest thoughts and visions are born, that man remakes his destiny.

For it is in the inner life that lies the ultimate inexhaustible source of all growth and fulfillment. Only by plumbing one's own depths, searching in one's subconscious life comes that embodiment of phantasy, dreams and visions into the reality of Art.

The artist must be a lifelong searcher, a seeker. It is his destiny not only to search for beauty and new forms of beauty, but to search fervently, unceasingly for the inner meaning of things. And it is through his Art alone that he can express what is revealed to him.

For Art exists to convey what cannot be otherwise conveyed.

"Music Study Combined with Enjoyment," Is Weschler Credo

"Study music and enjoy it," recommends Prof. Angela E. Weschler of New York, who has instituted the Weschler method of piano teaching to put this slogan into effect. This method is designed for the average child, a long-range plan to bring out innate love of music so that even those who have no special talent may grow to understand music and know the pleasure that comes with expert performance.

Highly gifted children are in another classification and require individual plans, Prof. Weschler believes.

This teacher offers class instruction for beginners, usually from the ages of six to 10 years, carefully mapped out to present fundamentals and at the same time retain the child's natural sense of fun in music. They learn to play piano solos and also have the benefit of the discipline of playing four-hand and six-hand arrangements. They sing alone and in groups, participate in rhythm bands as part of their music training.

Exercises, that bane of many pupils' existence, are not assigned by routine, but are carefully given for a specific purpose, with direct relation to pieces being studied. Throughout the preparatory period, all the music is chosen for the youngsters not because it is by famous composers or because the parents might like to hear their children play it, but to teach rhythms, embellishments, moods, run, octaves—essentials for skilled playing.

"The value of this training is not measured by volume of 'show-pieces' a pupil can play, but by the growth of his capacity to understand, the increase of his natural, unaffected joy in music. It lays the foundation not only for a lifetime of enjoyment," Prof. Weschler says, "but for a remarkably high degree of skill in performance." D. B.

Leschetizky Association Programs

Officers of the Leschetizky Association of America have announced three programs. The first took place on Jan. 28, when Edwin Hughes made an address on Leschetizky and His Musical Heritage to America, and was followed by solos by artist members. The others are scheduled for Feb. 25 and Mar. 25. Officers of the association are: Mrs. Walter Golde, president; Avis Charbonnel, first vice-president; Martinus Sieveking, second vice-president; Heinrich Gebhard, third vice-president; Mrs. O'Donnell Hoover, treasurer; Edwin Hughes, director of programs. The Boston chapter of the association is giving three programs under the direction of Heinrich Gebhard, and the Richmond, Va., chapter, founded by John Powell, recently presented its first program at the home of Mrs. Ray Thomas.

Ralph Leopold Opens Annual Wagner Lecture-Recitals

Ralph Leopold, concert pianist, Wagner authority and lecturer, opened his annual series of Wagner lecture-recitals on Jan. 16 and 23 at Steinway Hall, New York, with two programs devoted to Die Meistersinger. Another recent appearance of the artist was a recital in the War Stamp Concert series at the Brooklyn Museum on Jan. 28. He played numbers by Mendelssohn, Grieg, Debussy and Rachmaninoff, and two of his own piano transcriptions of Wagner scores—Song of the Rhinemaidens from Goetterdaemmerung and Bruennhilde's Immolation and Finale from the same opera.

Mr. Leopold's years before the public have brought him numerous appearances throughout the country as pianist and as lecture-recitalist. His early musical study was divided between the piano and organ. At 14 he was a church organist, followed this career for several years, and was the youngest member to be admitted to the American Guild of Organists. Returning to the piano, Mr. Leopold spent eight years in study abroad and then made his debut with the Berlin Philharmonic Orchestra. Then came appearances as soloist with other leading orchestras and many recitals in Europe. In this country he has made several coast-to-coast tours in recital and as a soloist with prominent orchestras. He has also been heard in two-piano concerts with Percy Grainger and as guest artist with chamber music organizations. For a number of years Mr. Leopold has been giving Wagner lecture-recitals, in which he discusses the operas of that composer, illustrating themes and passages at the piano and combining his lecture with performances of his own transcriptions of famous Wagner excerpts.

I See That

The monthly meeting of the Piano Teachers Congress was held on Jan. 4 at Steinway Hall, New York, opening with a member discussion on Should Music Teachers Be Licensed? Rose Raymond was the member speaker and guest speaker was Mrs. Parker O. Griffith, president of the Griffith Music Foundation.

The Associated Music Teachers League held its December meeting at Steinway Concert Hall. Addresses were made by Elsie Peck Ravitch, Raissa Tselentis, Martha Atwood, Maxwell Kanzell, Albert Polnarioff and Geoffrey O'Hara. Erno Balogh played piano solos.

Ralph Herbert, stage director of the opera department of the Mannes Music School, New York, will be on leave of absence from Feb. 1 to the end of the school year to go on a nationwide tour with the operetta Rosalinda. During that time his place will be taken by Hans Wolmut, known for his stage direction at the New York City Center and the Curtis Institute.

The Society of Music and Associate Arts gave a program in the Hunter Alumnae Room, Hotel Woodward Annex, New York, on Jan. 11. Those appearing were Mary Wilson, pianist; Angela Carle, lyric-coloratura soprano; Virginia Nolte and Youry Bilstin, cellists; Mildred Hunt-Wummer, flutist; Charles Haubiel, composer-pianist; and Georgana Crane, accompanist.

Alfred Mirovitch, pianist, will be on the faculty of the Juilliard School of Music, New York, next summer. He will give a series of six lecture-recitals under the title of The Constructive Force of Music.

Robert Shilton, baritone, will sing Valentin in Faust and Falke in The Bat with the Pittsburgh Opera Association in Pittsburgh during February.

Ellen Ballon, Canadian pianist, on her return to the concert stage this year, will play the Shostakovitch Piano Concerto and a new American work.

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N. Y. Concerts

(*Continued from page 6*)

Ruth Kisch-Arndt gave a recital on Jan. 3 at Town Hall, entitled "Works by Jewish Composers of Four Centuries." She was assisted by the Kinor Sinfonietta, directed by Siegfried Landau, and Otto Janowitz at the piano.

Bartlett and Robertson Hailed

Bartlett and Robertson have reached the status of being able to draw a full house at Carnegie Hall, and that is something to be proud of for a two-piano team. Their Jan. 5 recital in that auditorium found the couple in customary high musical and technical form, with polish and grace and ebullience in everything they played. Bach-Burmeister, Mozart (D major Sonata) Rachmaninoff (Second Suite) Gershwin Preludes, Strauss' Fledermaus Waltzes, Harold Triggs' Surrealist Afterlude, and an Elizabethan Suite compiled by Miss Bartlett from the Fitzwilliam Virginal Book, made up the program. The last-named number had especial charm in its tasteful arrangement and execution. L. L.

Echaniz' Keyboard Offerings

Jose Echaniz, who gave a recital in Town Hall on Jan. 5, has extraordinary technical abilities which enable him to conquer all difficulties brilliantly. He has a definitely objective musical approach, which supercedes his emotional responses. The best playing of his program (including Bach, Haydn, Brahms, Chopin, Rachmaninoff, de Falla) was done in Six Preludes by Debussy. H. W. L.

An enthusiastic audience heard Maurice Eisenberg's recital at Town Hall on Jan. 6. The cellist displayed musical taste and expert technic in a program consisting of works by Beethoven, Bach, Schumann, Stravinsky, and Isidor Philipp. Erich Itor-Kahn was the accompanist. B. J.

Marian Anderson Feted

Marian Anderson's second recital this season on Jan. 7 at Carnegie Hall proved her again to be a superb artist. In arias and songs by Bach, Weldon, Hook, Schumann, Donizetti, and contemporary songs by Sarsen-Bucky, Sigmande, Thomas, Quilter, as well as Negro spirituals, the admired singer gave infinite pleasure. This event was the 250th occasion that Franz Rupp accompanied Miss Anderson publicly. H. W. L.

Ruth Luty, young St. Louis and Philadelphia pianist, made an interesting bid with her Town Hall recital of Jan. 7. She has clear and varied musical thinking, excellent quality of tone, and power and speed in fingers and wrists. Fanciful nuances and brilliant display were in pieces by Tcherepnine, Sapelnikoff and Balakireff's Islamey. L. L.

Adolf Busch and his Chamber Players, assisted by Frances Magnus, violinist, reopened the New Friends of Music Series on Jan. 7 at Town Hall. A program of rare beauty, played with the stylistic eloquence and contrasts typical of this fine ensemble, included Handel's Concerto Grosso No. 2 in F major, Bach's D minor Concerto for Two Violins and Orchestra, Rameau's Troisieme Concert in A major, a particularly quaint and charming item, and Mozart's Kleine Nachtmusik. R. M. K.

Schuster Plays Cello Program

Cello art extraordinary is that of Joseph Schuster, whose Jan. 9 recital at Town Hall was his 53rd appearance there since 1935. Every department of the knee fiddle is understood by him, and he never tries to push the instrument beyond its natural capacities, either in tone or technic. The tone is round, mellow, beautifully colored; the technic is set forth with flawless accuracy and unfailing elegance. Most important however, is Schuster's musicianship, equally at home in Bach's profound and intricate C major Suite (for cello alone), Weber's delicate and whimsical little Sonatina, and the febrile and sophisticated Sonata by Debussy. Understanding and refined piano support was that of Hellmut Baerwald. L. L.

Helen Noble, soprano, was heard in debut recital at Town Hall on Jan. 10. Her varied and interesting program began with arias by Torelli, Handel and Gluck; continuing with songs of Strauss, Brahms, Schubert, Chaminade and an English group representing Burleigh, Hadley, Harding, Foster and Rummel. Miss Noble has a fine natural voice not always produced to the best advantage. The high register showed richness and strength, with a suggestion of a floating quality, which could be most lovely if carefully developed. George Reeves was an efficient accompanist. M.C.

George Copeland appeared in recital at Carnegie Hall, Jan. 12. His programs are always of musical interest, particularly his interpretations of French and Spanish compositions, with which his artistry is given full scope in technic and tone coloring. With the exception of Mozart, which he executes with a reverent and deep feeling, he was not always at his best in his innate grasp of the classical idiom, nor was he always reliable in phrasing and pedaling. W. T.

Rosalyn Tureck's piano recital at Town Hall, Jan. 12, brought the first New York hearing of her own arrangement of an aria and minuet by Alessandro Scarlatti, as well as Bach's Partita in C minor, and a Gigue by Graun. Played crisply, they showed the pianist's skill in the enlivening patterns of older music. The best playing of the evening was in Liszt arrangments of six Paganini Caprices, which showed her virtuosity in most attractive light. Encores were added. R.M.K.

Ellabelle Davis, gifted Negro soprano, disclosed rare vocal ability at her Town Hall recital on Jan. 13. The program, embracing songs in Italian, German, French and English, was delivered with the utmost clarity and distinction. The voice is perfectly placed, has tremendous flexibility, and there is a beautiful velvety quality throughout. William Tarrasch played admirable accompaniments and Sylvan Shulman supplied some fine violin obbligatos. R.K.

Isaac Stern, gifted young violinist, in his annual recital at Carnegie Hall on Jan. 14 offered a long program, including several novelties. Mozart's Sonata in B flat (K. 454) was fluently played, and in the middle section the artist's tone proved of particular warmth. The César Franck Sonata was played with a rich degree of cantabile, and at times something too lush an atmosphere, though with capable technic. A new Rhapsodie by Béla Bartók, of authentic Hungarian dance idiom, technically well negotiated, and a modernistic Serenade by Fitelberg were among the other interesting items. R.M.K.

Lotte Lehmann in Lieder

In her Town Hall matinee, Jan. 14, with a program of songs of Schubert and Schumann, Lotte Lehmann attracted a throng of admirers who applauded the popular soprano to the echo. She was in excellent vocal form after her long rest in California, and her tones had their characteristic power, quality and expressiveness. A long list of Lieder, serious, romantic and light, found ideal interpretations from Lehmann. Paul Ulanowsky was the deft and discerning accompanist at the opening event of the series. L.L.

An evening piano recital at Town Hall, Jan. 14, by Muriel Kerr, showed her at the peak of her wide abilities in a program comprising Scarlatti, Mozart, Beethoven, all in shorter examples, and the more extended Liszt B minor sonata, and Ravel's Valses nobles et sentimentales and Prelude and Rigaudon from Le Tombeau de Couperin.

A song recital by Lida Brodenova, soprano, drew a good-sized audience to Times Hall on Jan. 14. Miss Brodenova excels in interpretative shadings and gave fine account of herself dramatically. Valentin Pavlovsky was a deft accompanist. D.B.

Serkin's Triumphant Musicianship

Of Rudolf Serkin's recital at Carnegie Hall, Jan. 15, one could only say admiringly: he is a musician who happens to play the piano. The interpretation of Beethoven's Pathétique was fascinating in purity and authenticity. Reger's Variations and Fugue on a theme by Bach offered no obstacle to Serkin. He also offered four Brahms examples, and his personality carried those intimate pieces to full effect. The rest of the program consisted of Chopin's F sharp major Impromptu and the B minor Scherzo, Smetana's Czech Dances, and many encores encouraged by the enchanted audience. H.W.L.

A joint recital by Anna Hamlin and Herman Gelhausen was presented in Town Hall, Jan. 15. Miss Hamlin set a high technical standard and was able to convey to the appreciative audience much of the atmospheric beauty of the Schubert settings. English songs sung by Mr. Gelhausen, a French group for Miss Hamlin and a Josten duet for soprano and baritone closed the concert. Helmut Baerwald provided excellent accompaniments. M.C.

(*Please turn to page 25*)

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Novel Issues in New Publications

The most recent organization to swing its effort toward the stimulation of contemporary young American musicians is the B'nai B'rith Victory Lodge. It has announced the creation of the annual George Gershwin Memorial Contest for the best original 15-minute orchestral work. The winning composer will receive an award of $1,000 and a performance of the composition at the Metropolitan Opera House by 84 musicians of the Philharmonic Symphony Orchestra under the direction of Leonard Bernstein on March 27.

The contest is open to all American citizens under 30 years of age. Only one manuscript, not to exceed 15 minutes in length, is to be submitted by each contestant. Entry blanks and further details of the contest may be obtained by writing the B'nai B'rith Hillel Foundation, 113 East 22nd St., New York. Judges for the contest are Aaron Copland, Leonard Bernstein, Oscar Levant, William Schuman and Rabbi Judah Cahn.

Associated Music Publishers, Inc., will publish a new arrangement of the Claudio Monteverdi opera, Orfeo, by Paul Hindemith. This present work will be based on the first edition of the printed score published in 1609. . . . Boosey & Hawkes have published three piano solos from the score Aaron Copland composed for the movie, Our Town. . . . With the re-issues of Serenade in Blue, Kitten on the Keys and Singin' the Blues, Mills Music, Inc., continues the policy reviving old hits. It is estimated that Iturbi's Boogie record sold over 150,000 copies in the New York territory alone. The pieces on the disc are Gould's Blues and Boogie Woogie Etude from the Mills catalogue. Now this same company plans to exploit the five songs from Gould's first film, Once Upon a Song.

A series of early seventeenth-century English compositions—the Arnold Dolmetsch Collection of String Consorts—is being published by G. Schirmer. There is a score for viols edited by Dolmetsch and parts for modern strings, edited by P. Grainger, with each work. . . . Claude Debussy's Calmes dans le demi-jour, a song published by Elkan-Vogel, was discovered by the cellist, Gregor Piatigorsky. The same company have added to their orchestra catalogue Portrait of a City, a composition by Erno Balogh portraying the life and activities of an average American city. It has already been broadcast several times over WJZ and WQXR. Performance time for the entire suite is 23 minutes, but separate movements can be used.

For String Orchestra

Variations on a Theme by Girolamo Frescobaldi, by Alexandre Tansman. Associated Music Publishers, New York. Score, $1.50. Parts, each 30¢.

This new work by Tansman is in polyphonic manner, written for the usual foursome of strings plus bass, and includes in its 13 pages of full score some delicately contrasted treatment. Opening with an *andante cantabile* statement of the old Italian composer's minor and sweetly pensive theme, it develops this through various moods, including *molto vivace, largo, lento, andantino grazioso,* and *allegro risoluto,* with a final restatement of the original. The Polish composer writes with much resource, varying the harmonic color of his various episodes, and providing some interesting rhythmic subtleties, especially in the delightful *largo.* Recommended for skilled players.

For Violin and Piano

SONATINA, by Gail Kubik. Published for the Society for the Publication of American Music by G. Schirmer, Inc., New York. Score, with detachable violin part, $2.

One of the prize works chosen by this society, the Sonatina of Mr. Kubik, young American composer actively engaged in Government work, shows his usual originality and resource. The opening movement is labelled "moderately fast, unhurried", and has an interesting minor thematic subject which moves along a pathway of simple, eloquent sort. The second brief section is marked "fairly slow but with movement," the harmony in the piano part features intervals of the fourth, while the violin traces some graceful arabesques and ends on a minor note, *pp.*

The final movement, "in the manner of a toccata, fast, briskly and with rough force," has some savage chords for the strings, in which seconds add a grating effect, and the conclusion is an effective dance-like one. This score has real American feeling despite some quasi-European derivations. It is a worthwhile piece for accomplished modern-minded artists to consider.

Songs

WHEN WE TWO PARTED; BE STRONG, MY HEART, and WHEN I HAVE FEARS, music by Sergei Saxe, Carl Fischer, Inc., New York. Each, 50¢.

Mr. Saxe here sets, respectively, a lyric by Byron, a truly eloquent love song for medium voice (Range, D to F) in delightfully simple vocal line; a poem by David Ormont, which has a more vigorous swing, as befits a plea for courage, and ending on a high A; and Keats' solemn premonition of death, which calls forth perhaps the most affecting musical writing of the three. It also is for high voice (range, D to G), and ends on a systained medium B flat. These songs are individual and worthy of examination.

JUST FOR YOU, words and music by Helen Jiminez. Oliver Ditson Co., Theodore Presser Co., Philadelphia, distributors. 50¢.

A disarmingly simple song for high voice, written in quasi-popular vein, which is tasteful nevertheless and would serve excellently for radio or other not-too-"highbrow" audiences. The range is from C to G above the staff. It tells in rather naïve manner of the song "just for you" and pledges that this will continue "till life is through."

THE NIGHTINGALES OF LINCOLN'S INN, from Songs of Old London, words by Edward Teschemacher, music by Herbert Oliver. Harms, Inc., New York. 50¢.

This song is a fetching one suited for a soprano of flexible voice and rather on the comic opera pattern. It tells of the nightingales that sang at Lincoln's Inn in the "happy days" two hundred years ago. The stanzas are joined to the refrain by an elaborate cadenza on the syllable "ah." Light, but attractive, the song is published for low, medium and high voice.

LAMENT (VOCALISE) by Miguel Sandoval. G. Ricordi & Co., Inc., New York. 50¢.

A wordless florid number on the syllable "ah", consisting of two pages of roulades, attractive and spirited. It has a range from E to C *in alt,* and is dedicated by the Latin American composer to Bidu Sayao, soprano of the Metropolitan.

RE-ISSUES AND ARRANGEMENTS
For Piano

From Carl Fischer, Inc., New York.

Hora Staccato, by Dinicu-Heifetz. 80¢.

Marche from Love of Three Oranges, by Prokofieff, arr. by M. Eckstein. 35¢.

First Prelude and Fugue from Well-tempered Clavichord, by Bach; arr. by M. Eckstein. 40¢.

U. S. Field Artillery March, by John Philip Sousa; arr. and ed. by M. Eckstein. 50¢.

The Caissons Go Rolling Along (Artillery Song), by Edmund L. Gruber; arr. by M. Eckstein. 35¢. (Choral, orchestral, and vocal arrangements also available.)

Tango, by Albeniz; revised and ed. by M. Eckstein. 35¢.

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Special Studio and Home adaptations from Harms Inc., New York.

Jalousie, by Jacob Gade; adaptation by Henry Levine. 50¢.

You and the Night and the Music, by Arthur Schwartz; adaptation by Henry Levine. 50¢.

The Man I Love, by George Gershwin; arr. by Percy Grainger. 75¢.

Romance, by Sigmund Romberg; adaptation by Henry Levine. 50¢.

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Toy Trumpet, by Raymond Scott; adaptation by Henry Levine. Advanced Music Corp., New York. 50¢.

Espanharlem, by William J. Reddick; adaptation by Henry Levine. Remick Music Corp., New York. 50¢.

Absinthe Frappé, by Victor Herbert; adaptation by Henry Levine. M. Witmark and Sons, New York. 50¢.

Piano Duets

Victor Herbert Favorites; arr. by F. Campbell-Watson. M. Witmark and Sons, New York. $1.25.

For Voice

Meadowlands (Cavalry of the Steppes), by Knipper; arr. by Edward S. Breck. Carl Fischer, Inc., New York. 35¢.

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From G. Schirmer, Inc., New York.

Fifty Lessons for Medium Part of the Voice, by Giuseppe Concone. $1.

Four Scriptural Songs for High Voice, by Brahms; ed. by Carl Deis. 75¢.

Je Crois entendre encore, by Bizet (for tenor); English version by Helen H. Torrey. 60¢.

Prologue from Pagliacci, by Leoncavallo; English words and adaptation by Andres de Segurola. 50¢.

Vocal Duets for Soprano and Tenor

From Harms Inc., New York.

Wanting You, and Lover Come Back to Me! By Sigmund Romberg. 60¢ each.

For Violin

First Thirty Concert Studies, by De Bériot; study version by Harold Berkley. G Schirmer, Inc., New York. $1.25.

Caprice-Variant from ballet, Ruses d'amour by Glazounov. Trans. by Jacques Gordon. G. Schirmer, Inc., N. Y. 50¢.

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BERNICE FROST SAYS . . .

Too Many Pupils

That the piano teaching profession finds itself today facing the problem of "too many pupils" is gratifying but also perplexing. The letters received regarding this matter have been too numerous to reproduce in this column. While all have been answered individually, since each had its personal problem of interest to the writer only, the subject in its entirety is important to all piano teachers.

First of all, we must not take unto ourselves any credit personally for this great demand for piano study, but realize that the true value and need of music is being recognized, consciously or unconsciously, by all those seeking study, and by the parents of younger children. Though the apparent result may be somewhat intangible, we as educators know what music can do for everyone.

We deem it a privilege to be sympathetic with the relatives (especially the wives and sweethearts) of those in service, when helping them to find moments of forgetfulness through self-expression and participation in playing the piano. Because of the conditions under which this unusual demand for piano lessons has come about, we are called upon to do the best teaching we have ever done.

We must remain calm as never before; show no strain because of the overcrowded day; keep our voices soft and well modulated; guard against a falsely "independent" attitude assumed because of the security of a "waiting list;" eat properly; get sufficient rest, and take time for relaxing recreation.

It has been suggested that this is a good time to dismiss pupils who have not found time to practice, those who have less talent, and other types of unsatisfactory pupils. If this be so, it is for each teacher to make her own decisions, as this is a matter requiring keen discernment.

It certainly must not include the pupils who need the continued friendship of the teacher, even if pianistic results are limited. It most certainly must not include the less talented pupils who have faithfully studied through many seasons when world economic conditions were not so favorable.

Let us not be concerned with the talented pupils for whom we have no available time, nor must we dwell upon the future—it will take care of itself. Our concern must be for those pupils whom we are now teaching.

This challenge now confronting us we must meet with humility and sincerity. Let us prove our real worth by selecting fine music, with beautiful, flowing melodies and gay, lilting rhythms. Thereby we shall help to create, in these tragic days, renewed hope and faith in all that is just and good.

Senior High School Student

Several Senior High School students who are studying with me have very limited time for their daily practice. They actually practice about three hours weekly. We know that little can be accomplished but have decided it is better than not trying to study at all. Do you agree with this and, if so, can you suggest some teaching material to help in this situation? N.V.M.

Indeed, I do agree with the decision you and your pupils have reached. It is much better to keep studying and progressing a little than to discontinue study. As we all know, when lessons stop, the pupil not only ceases to progress, but in most cases loses what has already been accomplished. The material should include some scales, chords, arpeggios, etc., and two or three solos from their basic repertoire book. All should be easily within the pupil's grade. Avoid dull study books and use the difficult passages from the solos as "exercise phrases" for technical development. Since many high school students are having their last piano study, at least for some time, it is important that they memorize as many of the solos as possible. This will help maintain interest and increase pleasure in their playing later.

Lagging Interest

A most talented and advanced pupil is beginning to lose interest in her study. This lagging of interest began after the pupil memorized and played well two pieces that she says "were my purpose and aim in studying piano." What can I do to re-establish her interest? K. A.

That your pupil feels she has reached a goal in her piano playing by performing well two pieces she always wished to play is a natural, but rather childish, reaction. To bring about renewed interest, it would be well to suggest other compositions that may be a challenge to her pianistic ability. Play these for her and take her to artist concerts where these solos will be performed. As Schumann wrote to his mother, "A goal reached is no longer a goal—and we must aim and strive for a higher one." If this pupil has done no two-piano playing, this might help to create new interest.

Keyboard Sense

In my efforts to give pupils the ability to play without looking at the keyboard, I find the results very unsatisfactory. There is much hesitating, stumbling, and playing of wrong notes. Will not careless habits result from this? Have you suggestions for building a keyboard sense with more accuracy? P.V.B.

If a pupil is trained from the very first lessons to do some playing without looking at the keys, there should be no stumbling and wrong notes. The tempo may be very slow, but accurate playing should result. The first lessons generally consist of pieces lying under the hand span; thus, the keyboard sense is easily developed. If the pupils you mention are not beginners, I would give them some piece not covering more than an interval of a sixth in each hand and work from these to actual replacement of hand positions and larger skips.

Scale Passages in Solos

In pieces having scale passages, is it better to have pupils use the regular scale fingerings, which are marked, even if other fingerings seem easier? There have been several instances where I have wished to make changes but have not done so. What would you suggest for such cases? L.H.M.

As a matter of forming good habits, we like to have pupils use the marked fingerings, but due to the difference in individual hands, a change is often advisable. We all realize that the regular scale fingerings are not the easiest, and for this reason many teachers do not follow these fingerings, especially when teaching scales as such. Any change of fingering to give an easier and more musical performance is certainly permissible.

EARLY TEACHING PIECES REVIEWED

By GUSTAV KLEMM

For Piano

SHAWNEE INDIAN HUNTING DANCE, by Charles Sanford Skilton. Grade 8. Ogren & Uhe, Inc., Rockford, Ill., distributed by Carl Fischer, Inc., New York. 50¢.

This is a reduction, and not too easy, of the third movement of the composer's Sonata No. 2 for Violin and Piano. A brililant, six-page piece (in the minor until the major closing chord), it centers about a lusty melody which is given various treatments as it moves over pretty much of the keyboard.

FOUR PICTURESQUE PIECES FOR AMBITIOUS YOUNG PIANISTS, by Nicholas Slonimsky. The Opening of the Piano, Dreams and Drums, Kiddies of the Keys, and Country Dance. Axelrod Publications, Inc., Providence, R. I. 35¢ each.

Of this foursome by musicologist Slonimsky, it is a pleasure to recommend the first (Grade 4), a jolly, vigorous two-page venture along Bachian lines, inspired by a recollection of Oliver Wendell Holmes. (The sensitive pianist, ambitious or otherwise, will undoubtedly omit the added third in the left-hand octave that closes the piece). Dreams and Drums (Grade 5) builds cumulatively and effectively, with the "dreams" confined to an Indian-like melody in the right hand, while the "drums" are sounded, without interruption, by open fifths in the left hand. The final number of the set (Grade 4) consists of one page devoted to rather dull scale work to which is joined, incongruously, a lush episode which wrenches one violently from the fragrant fields and blue skies to Times Square and its fleshpots.

FANTASY IN C, by Edward Shippen Barnes. Grade 7. G. Schirmer, Inc., New York. 60¢.

Here is a splendid show-piece for the advanced pianist sufficiently well-equipped to handle its difficulties. Agreeably contemporary in feeling, there is a quieter, contrasting section, *meno mosso e cantabile,* with the melody in an inner voice, the whole threaded together by the steady, soothing repetition (in the top voice) of the third of the key.

For Violin

LEARN WITH TUNES. by Carl Grissen. The Willis Music Co., Cincinnati, Ohio. 75¢.

Mr. Grissen, in this 47-page volume, designed for use in individual or class instruction, attempts to snare the beginner by arousing his melodic interest, as contrasted to the customary scale studies. After a series of show-how photographs, the beginner starts off by doing first-position "tunes" (mostly open notes) in duet form with his teacher. The beginner's share in the proceedings gradually stiffens and the roles are then reversed. A good bit of explaining of musical terms is woven into the various lessons. There are three volumes in the course, this review being confined to a coverage of Book I, Elementary.

For Voice

THE AMERICAN SINGER, by John Beattie, Josephine Wolverton, Grace Wilson and Howard Hinga. Book I. American Book Co., New York. 172 p. $1.96.

This compilation is designed for class use in schools and should be welcomed by teachers of youngsters making their initial acquaintance with music. Confined exclusively to melodic and rhythmic rote singing, there is much original material by the four compilers, along with folk tunes of various lands and other traditional favorites. The volume is spirally and securely bound and many of the original items, attractively titled and worded, are only a few measures in length. Games and other rhythmic exercises are described for use with the music, the whole resulting in a serviceable volume prepared by four authorities in this particular field.

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Louis Biancolli, N. Y. World-Telegram, May 3rd, 1944.

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FRITZ MAHLER

has been engaged as musical director of the Civic Light Opera Association of Detroit, Max Koenigsberg, managing director. The season, opening March 27 with The Great Waltz, consists of 10 weeks of light opera at Masonic Temple. Nationally-known singers will be featured in the main roles, with an orchestra of 34 members of the Detroit Symphony. The remainder of the schedule is: week of Apr. 3, Rio Rita; Apr. 10, Irene; Apr. 17, Balalaika; Apr. 24, Mlle. Modiste; May 1, Bohemian Girl; May 8, No, No, Nanette; May 15, Three Musketeers; May 22, Pink Lady; May 29, Show Boat. (Photo by James Abresch.)

Weigl Works Heard

Karl and Vally Weigl recently played some of Karl Weigl's piano duets at a concert of the National Association of American Composers and Conductors in Philadelphia. Alice Howland also sang a group of his songs. Mr. and Mrs. Weigl assisted at a concert of the Carl Schurz Memorial Foundation in Philadelphia on Jan. 24, a program of choral works and piano duets, which included Mr. Weigl's Pictures and Tales.

Detroit Publishes Contest Details

By AUGUST MAEKELBERGHE

DETROIT.—Details of the $32,500.00 prize competition for a "Symphony of the Americas" have been announced by Henry H. Reichhold, President of the Detroit Symphony, and sponsor of the international competition. The compositions entered must be in the form of either a symphony or a symphonic poem. They should run between twenty-five and thirty-five minutes of playing time and should be scored for a full symphony orchestra. Manuscripts should be written clearly in black ink.

The object of the competition is to find the best new symphonic composition by a native-born composer of any of the 23 nations of the Western hemisphere. Each nation will conduct its own preliminary competition to select a national Entry. As previously stated, the international awards, to be announced by Mr. Reichhold on Nov. 1, 1945, will consist of a $25,000 first prize, $5,000 second prize and $2,500 third prize. In addition, composers of the nationally winning entries will receive a gold medal, to be known as the Reichhold Award, and cash prizes which will be announced later. Manuscripts by U. S. composers must be received by the Reichhold Music Headquarters Committee, 30 Rockefeller Plaza, New York, 20 N. Y. by July 1.

The three winning works, as previously announced, will receive performances by the Detroit Symphony, under its regular conductor, Karl Krueger, during 1945-46. These performances will be broadcast in the U. S. by the Mutual Network and will be shortwaved throughout the Western hemisphere.

Soloists Acclaimed

Meanwhile, the Symphony Concert of Jan. 4 presented Witold Malcuzynski, brilliant young Polish pianist. In the Chopin Concerto in F Minor he won the approval of the audience to such an extent that he was forced to play two encores. The orchestral numbers, led by Valter Poole, assistant conductor of the Symphony, included Berlioz' Overture, Roman Carnival, Barber's Adagio for Strings, Debussy's Nuages and Fêtes, and Ravel's La Valse. Mr. Poole is a sound musician, an excellent accompanist, but his direction would gain tremendously if, in purely orchestral numbers, he would use fewer gestures.

Krueger was back on the podium on Jan. 6; with him Larry Adler, the harmonica virtuoso, appeared for a return engagement. His success, if possible, was even greater than last year. The program included Beethoven's Fifth Symphony, Berger's Harmonica Concerto, Enesco's First Roumanian Rhapsody, and Ravel's Bolero as arranged for orchestra and harmonica.

Georges Miquelle, principal cellist of the Symphony, was violist in Lalo's D minor Concerto on Jan. 11, Miquelle's playing is eminently suited to this lyrical work. He gave it a flawless interpretation; one is almost tempted to say that he "painted it with sound." He was recalled nine times by an enthusiastic audience, who gave him another round of applause for good measure as he retook his place later in the cello section.

The orchestral portions included a well-nigh perfect performance of Brahms' Second Symphony, and a poetic and fiery reading of Respighi's Pines of Rome.

Seymour Lipkin, 17-year-old Detroit pianist, on Jan. 13 played Mendelssohn's Concerto in G minor with the ensemble. The orchestra was heard in Chausson's Symphony in B flat, Strauss' Death and Transfiguration, and Rossini's Overture to William Tell.

CAROL SILVER,

pianist, was made an honorary member of the Sigma Alpha Iota national musical fraternity, after her recent concert in the artists' series at Lawrence College, Appleton, Wis. (Photo by G. Nelidoff.)

Activities of the Artists

Paul Draper and Larry Adler, following nine performances in the week between Christmas and New Year's Day at the New York City Center, are now on a transcontinental tour of 60 appearances.

Dorothy Kirsten, young American soprano, sang the soprano role in a quartet when the New York Philharmonic Orchestra, Rodzinski conducting, introduced Foss's The Prairie on Jan. 18, 19 and 21. This makes a total of six Philharmonic appearances this season for Miss Kirsten, who took the soprano role in Bachiana brasileira No. 5 (Villa-Lobos) in November.

The General Platoff Don Cossacks began the second lap of their country-wide tour on Jan. 4. The 26 members of this group, headed by Nicolas Kostrukoff, have sung more than 70 engagements in 24 states since Oct. 1.

Alexander Kipnis, basso of the Metropolitan Opera, was soloist on Jan. 16 with the New Orleans Symphony Orchestra under Massimo Freccia, singing excerpts from Boris Godounoff.

Mischa Elman, violinist, was soloist with the Denver Symphony Orchestra on Jan. 16. Mr. Elman also played for the patients at the Denver Sanatorium, for whose benefit he gave his second New York recital of the season at Carnegie Hall on Jan. 21.

Claude Lapham's new Mexican Concerto was broadcast with the composer at the piano by La Sinfonica in Mexico City over Station XEW. Mr. Lapham is soon to record the work for Victor.

Selma Kramer, pianist, and Sidor Belarsky, baritone, were the principal artists in a benefit concert at the Manhattan Zionist Club, New York, on Jan. 13. Delakova and Fred Berg, dancers, and Harry Glickman, violinist, also appeared. Proceeds of the concert will aid refugee children in Palestine through Youth Aliyah and other Palestine agencies.

Daniel Saidenberg, chief of the music department of the Overseas Division of OWI, has been granted a month's leave of absence, during which he will conduct the Ballet Theatre in the Middle West and on the West Coast. Mr. Saidenberg conducted his Little Symphony Orchestra on Jan. 8 in Newark, N. J.

Frederick Jacobi is giving five lecture recitals on the piano concerto at the Juilliard School, New York. The first program was devoted to Mozart. Subsequent events are on Feb. 6, Beethoven; 20, Brahms; March 6, Prokofieff, and 20, Copland. Mr. Jacobi is assisted by students of the Juilliard Graduate School.

William Primrose, violist, was soloist with the Columbus, O., Philharmonic Orchestra on Dec. 12, Izler Solomon conducting. Mr. Primrose played the Handel-Casadesus Concerto in B Minor for Viola and Chamber Orchestra and Arthur Benjamin's Concerto on Themes of Cimarosa.

Burton Cornwall appeared in the program of opera excerpts presented by the Opera Workshop at the Barbizon-Plaza Concert Hall, New York, on Jan. 14, singing the roles of Mephistopheles from Act I of Faust and Sparafucile in Act IV of Rigoletto.

Charles Haubiel's choral fantasy, Father Abraham, will be performed by the New York Philharmonic-Symphony on Feb. 10 under Rudolph Ganz, with the John Harms Choir. The music depicts the feeling of the Southern Negro during the Civil War.

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N. Y. Concerts

(*Continued from page 21*)

Zimbalist at Carnegie Hall

True master of the violin is Efrem Zimbalist, who played at Carnegie Hall, Jan. 16, with his tone smooth, sweet, and impressive; musicianship sound; and technic impeccable. He showed his abilities to greatest advantage in the most substantial piece of the program, Brahms' D minor sonata in which he was ably assisted by Jacob Lateiner, pianist. Ernst's F sharp minor concerto is a lesser product of the Romantic period, and, though played effectively, sounded stuffy and old-fashioned. With charm and finish, Zimbalist shone in Vitali's Ciaccona, Ysaye's Ballade, Chopin-Wilhelmj Nocturne, Chopin-Spalding Valse, Chopin-Kreisler Mazurka, Paganini-Kreisler La Clochette, and four encores.

H.W.L.

Uninsky Scores

A large audience welcomed Alexander Uninsky, the Russian pianist, when he returned to Carnegie Hall on Jan. 17 for the third time. The program was an exacting one for style, ranging from the classic and romantic schools through the French impressionists and contemporary Russians. Uninsky proved himself to be a thoughtful interpreter. His Scarlatti was light in touch and crystal clear; the Bach-Busoni Prelude and Fugue in D major came through in a powerful and imaginative manner, and the Schumann Carnival was full of charm, romance and effective climaxes. Of the Chopin selections, the Op. 25, No. 6 study in thirds topped the list. Many encores had to be played.

R.K.

Walter Hautzig's Recital

Walter Hautzig, winner of this year's Town Hall Endowment Recital, on Jan. 17 undertook a most demanding program, with Brahms' sonata F minor and Schubert's C major Fantasie as chief numbers. That he has uncommon gifts was proved in the sensuous and attractive playing of the Rachmaninoff and Chopin compositions, where his color sense seemed more at home than in the classical. These virtues showed also in Tweedy's On the Green Grass, Gold's Satirical Sketch, and Poulenc's Pastourelle and Toccata.

H.W.L.

Doda Conrad's recital of songs at Times Hall, Jan. 18, had a program which was a musician's treat, the centerpiece being Schumann's Dichterliebe. The musical approach of the artist, his perfect pronunciation of foreign languages, and his interpretative imagination were admirable, and made up for some vocal shortcomings. Mr. Conrad, now a second lieutenant in the army, gave the first performances of Three Songs by Paul Nordoff, who was his congenial accompanist. In addition, there were songs by Poulenc, Stravinsky, Ravel, and Chopin. The audience, aware of the excellent music and performances asked for encores. H.W.L.

Spivakovsky in Debussy Sonata

Tossy Spivakovsky, who gave his recital at Carnegie Hall, on Jan. 19, is without doubt a new star on the violinistic horizon. He combines a fine technic with a rarely heard sweetness of tone. After the Pergolesi-Stravinsky Suite he played the Adagio e Fuga in C major, by Bach, with sound musicianship. In Mozart's Adagio in E major, Spivakovsky inserted a tastefully written cadenza of his own. These works and Debussy's Sonata revealed his musicianship. He also played Paganini's Caprice No. 24, Sarasate's Carmen Fantaisie, and Ravel's Tzigane, his technical wizardy manifest in each. A very appreciative audience asked for encores. Erich Itor Kahn was a skilled accompanist.

H.W.L.

Edmund Kurtz Makes Recital Debut

Edmund Kurtz, who has been first cellist of the Chicago Symphony for several years, made his debut recital at Town Hall on Jan. 19. Mr. Kurtz possesses great versatility, deft technic, and his interpretations are always interesting. Despite occasional lack of poetic insight, his playing excelled in its clear intonation, warmth of tone, and feeling for style, shown particularly in a Sonata by Honegger. His program also included the Sonata in F major, op. 99, by Brahms; Meditation Hébraïque, by Bloch; Rondo op. 94, by Dvorak; Sonata in D major by Locatelli; an Adagio, by Grazioli; a Sonatine, by Beethoven; Etude op. 25, No. 7, Chopin, and Pliaska, by Karjinksy. His accompanist was Artur Balsam.

W.T.

Aitken Plays Piano List

Webster Aitken, who gave the first of three recitals in Town Hall on Jan. 20, is not unknown to New York. The program again proved him to be a serious musician. Despite nervousness that sometimes made his playing uneven, the sincerity of his approach and the solidity of his technical equipment combined with his musicianship made the afternoon an impressive musical event. Mr. Aitken is the type of musician who does not like to get too involved in the emotional impacts of the works performed. Though you enjoy the clarity of his interpretations, you would sometimes prefer to be taken into his secrets. The program listed Beethoven's Diabelli Variations, Bach's Toccata in C minor, and Mozart's Rondo in A minor (K. 511). The audience feted the artist extensively.

H.W.L.

Stewart Feted as Soloist With Baltimore Symphony

BALTIMORE, MD.—This city's deep appreciation for the amazing results he has achieved during his two-and-a-half years as head of the completely reorganized Baltimore Symphony Orchestra was impressively proved at the stirring ovation given Reginald Stewart on the night of Jan. 17 when, for the first time, he appeared as soloist with the major symphony orchestra he had brought into being. In honor of the occasion, the Lyric was completely sold out, extra rows of seats were added and many hundreds stood.

Following his performance of the second Rachmaninoff Piano Concerto, which he conducted from the piano, the six-foot-plus conductor was called back to the Lyric stage, and a leather-bound testimonial was presented to him by Mayor Theodore R. McKeldin. Signed by the heads of the Municipal Department of Music, the Association of Commerce, the Baltimore Symphony Orchestra Association and the Mayor, the tribute expressed the affection of a grateful city for the remarkable work done here in less than three years by Stewart. As both director of the Peabody Conservatory and conductor of the orchestra, he has endowed the city with a new musical vitality.

In his speech of acknowledgement, Stewart unselfishly referred to the splendid efforts already made in the city by those who had preceded him and especially singled out R. E. Lee Taylor, president of the orchestra association, and C. C. Cappel, manager of the orchestra for their effective collaboration.

GUSTAV KLEMM.

John Brooks McCormack Touring

John Brooks McCormack, American tenor, has returned from a coast to coast tour with the New York City Opera, which extended into British Columbia. He also sang at Army and Navy Hospitals on the West Coast. Mr. McCormack left the company at the end of its Los Angeles run because of prior commitments. On Jan. 30 he began an itinerary of 14 concerts as tenor soloist with Erno Rapee of the Radio City Music Hall and a symphony orchestra and chorus. Toronto is one of the cities on the tour.

Morini Adds To Artist List

Albert Morini, one of the country's leading independent managers, has added to his list for next season the Yaysnoff Sisters, Russian duo piano team, and the Polish pianist Witold Malcuzynski, the latter booked in collaboration with Canadian-American Concerts & Artists.

Yaysnoff Sisters, born in England of Russian, Polish, and French ancestry, are descendants of Wieniawski. They have concertized throughout Europe, using largely their own transcriptions of works that range from Bach to contemporary American and Spanish composers.

Malcuzynski, who made his New York debut in Carnegie Hall two years ago, was this season soloist with fourteen major orchestras, including the Boston, Detroit, Minneapolis, San Francisco.

The Morini office reports a banner 1944-45 season, with most of the artists fully booked. These include Anne Brown, soprano of Porgy and Bess fame. Miss Brown's dates for the immediate future include Philadelphia, Feb. 8; Syracuse, 12; Newark, 14; Chicago, 18; St. Paul, 20; Kansas City, 23; Cincinnati, 25; Milwaukee, 28; St. Louis, March 2, and Indianapolis, probably on March 6.

Donald Dickson, American baritone, also had a full schedule, divided between concert and opera. He toured in the Sachse production of Carmen during October and November, and is booked in the same opera for seven weeks in the spring.

The American Ballad Singers' fall and winter tour was sold out. They leave again in February for a three-month tour, which will take them to California, up to the Northwest, and back to New York.

Percy Grainger, composer-pianist, is booked by the Morini office in collaboration with Antonia Morse. His season begins in October and lasts through September, with very little vacation even in the summer.

Suzanne Sten, mezzo-soprano, who came to this country a few years ago after singing in leading concert halls and opera houses of Europe, has appeared on several radio shows this season, and was heard again over the Columbia Network on Jan. 31.

Leona Flood, violinist, had twenty-six concerts this season, her first under the Morini banner.

Stell Andersen, pianist, is another of the Morini artists popular with audiences.

John Colville Dickson Artists Heard

Artists from the Chicago studio of John Colville Dickson are active. Bruce Foote, who last season alternated in baritone roles on the Theatre of the Air, is carrying most of the roles this season; appears weekly on Hymns of All Churches, The Northerners, a new midnight program, and a regular Tuesday broadcast from Milwaukee. He recently appeared in recitals and was soloist in The Messiah.

Dea Cornbleet, soprano, who sang in opera in Italy, is now polishing up roles with Mr. Dickson. Ruth Lyons, heard on the radio in Words and Music, was soprano soloist with a string trio at Danville, Ill. Margaret Terrall sang recently at a funeral and a wedding in Cleveland. Moses Silverman, cantor at a large synagogue, also sings in concert. Raymond Kock, baritone, and his wife, Helen Bickerton, soprano, hold church positions in Evanston, Ill., are teachers, and recently toured the Dakotas in recital. Emily Ortner, mezzo-soprano, sings in a synagogue and was soloist with the Little Symphony, Carnegie Hall, New York. Marilian Roberts, soprano, formerly of the Chicago Opera, is to appear with David Mall in recital at Temple Sholom.

Charles Sears, tenor, who broadcast on Words and Music and has shared programs with Vivian Della Chiesa, is soloist at three churches and recently was soloist in The Messiah. He is to sing in Bach's St. John Passion with the Apollo Club, and share honors with Florence Edwards and Bruce Foote in the Beethoven Ninth Symphony with the Chicago Symphony under Desire Defauw. Earl Tanner, who sings on the radio in Chef Boy-ar-dee, the Contented Hour, Hymns of All Church, is tenor soloist at Kenilworth Union Church. Maurine Parzybok, contralto soloist of the Fourth Presbyterian Church, has appeared in Joliet, Winetka and Rogers Park, Ill., Racine and Royal Oaks, Mich., and Cleveland. She sang the role of one of the Walkueres with the Chicago Opera. The following pupils are coaching the songs of Brahms, Schubert and Schumann with Dr. Oswald Jones: Claire Hess, Murial Hansen, Sylvia Fabry, Lola Leeds, Merlin Perkins and Leon Urbaine.

PASSED AWAY

RUDOLPH VAVPETICH, assistant to the director of the concert division of the National Concert and Artists Corporation, died on Jan. 20 in Flushing Hospital, Flushing, N. Y. Mr. Vavpetich, who was born in Austria, came to the United States in 1905 as director of the Boston Opera Company. Subsequently, he joined the Daniel Mayer Concert Bureau, New York, and later became west coast representative of the concert bureau of the National Broadcasting Company, now National Concert and Artists Corporation. In 1935 he joined the staff of Columbia Concerts as artists' representative, continuing there until about a year ago, when he returned to NCAC as assistant to Marks Levine. His widow, Mrs. Ada Vavpetich, and a son, Paul, survive.

HAROLD SANFORD, composer, and former conductor for the National Broadcasting Company, died on Jan. 20 at his home in Springfield, Mass. Mr. Sanford had retired in 1940, after 14 years with NBC, during which he conducted leading sponsored broadcasts. A native of Florence, Mass., he studied violin in Boston with Casimir Podgorski, Emil Mollenhauer and Percy Goetschius. He was associated with Victor Herbert from 1906 until the latter's death in 1924, concertmaster, conductor and manager of the Herbert orchestra and assistant in making orchestrations. Mr. Sanford is survived by his wife, Mrs. June White Sanford, and a sister.

KENNETH S. CLARK, 62, composer, editor and publisher of music, died at his home in Princeton, N. J., on Jan. 22. Born in Pittsburgh, he was graduated from Princeton University in 1905 and wrote a number of songs about his alma mater. He served as entertainment secretary of the YMCA in the first World War. From 1919 to 1924 he headed the Bureau of Community Music of the Playground and Recreational Association of America. Since the latter year he had been secretary of the National Music Week Committee. Mr. Clark had compiled many song books and served as supervising editor of the Paull-Pioneer Music Corp. of New York. His wife and a sister survive.

ARMANDO BORGIOLI, 46, operatic baritone, who had sung at the Metropolitan Opera and elsewhere in the United States, was killed in a recent Allied air attack on a train while going from Milan to Modena, Italy, according to an Associated Press dispatch from London on Jan. 23. The account, from German sources, has not been verified elsewhere.

LOS ANGELES

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

The Hollywood Bowl "Symphonies Under the Stars" will be in charge of Leopold Stokowski for the next three years, as announced by the Hollywood Bowl Association and published in the last issue of Musical Courier.

Stokowski will serve as music director in full charge of all programs, and will probably do a large share of the conducting as well. In all probability, he will form his own orchestra, selecting men from both the Philharmonic and Janssen ensembles and from the many fine artists available in the studio orchestras.

Deems Taylor Premiere

Los Angeles' two major symphony orchestras—both under American conductors—held the music spotlight during the fortnight.

The older Philharmonic Orchestra, under the dynamic leadership of its popular music director, Alfred Wallenstein, opened the year auspiciously in the Philharmonic Auditorium on Jan. 4 with the world premiere of Deems Taylor's new Elegie, especially written for the occasion. It proved a grateful work for both orchestra and auditors, with flowing melodic lines and rich instrumental texture.

Soloist was Zoltan Kurthy, principal violist and assistant conductor, in the first local hearing of Bloch's Suite, which he interpreted with appealing tone and masterly technic. The Suite was strong, virile and generally stark in expression, marching forcefully and concisely through four contrasting movements to an abrupt end.

Another local "first" was Kabalevsky's facile Second Symphony, Op. 19, which seems to stand somewhere between Shostakovich and Sibelius. Its most enjoyable passages were in the loquacious, excitable finale. Wallenstein's sterling interpretations of Weber's Oberon Overture and Dukas' Apprentice Sorcerer completed the program.

Chavez Is Guest

Guest conductor Carlos Chavez assumed the baton for the Philharmonic's concert on Jan. 11, demonstrating that he knew his scores intimately. On the formal side were painstaking readings of Cherubini's Anacreon Overture and Fritz Stein's arrangement of the J. C. Bach Sinfonia in B flat, while for the romantics there was Stravinsky's Firebird Suite.

In between were two of Chavez' own works, the strongly rhythmic, powerful Suite from the H. P. Ballet Symphony, and a stately, reflective Sarabande for strings, both of which brought ovations to the conductor-composer.

Janssen Opens Brahms Cycle

The Janssen Symphony, under the firm control of its founder, Werner Janssen, began a Brahms cycle with the First Symphony as *pièce de résistance* of the program in the Wilshire-Ebell Theatre, Jan. 14. Janssen gave it a beautiful reading, imbued with feeling and urgent message. Carpenter's Sea Drift, in the revised version, was done with lyric expression, following the opening Egmont Overture of Beethoven.

The principal cellist of the ensemble, William van den Burg, displayed lovely tone and virtuoso delivery in the Boellmann Symphonic Variations.

Thomas and Piatigorsky Recitals

John Charles Thomas again demonstrated his prominence in the baritone field with a superbly sung recital on Jan. 9 for the Behymer series. A packed house in the Philharmonic Auditorium called him back for many encores. Novelty was a highly interesting, intriguing romantic suite, Time, by Clarence Olmstead, who took a bow from the audience. Nemico della Patria from Giordano's Chenier was vibrantly sung. Old English and Italian items opened the program, which closed with character songs in Thomas' inimitable style. Carroll Hollister provided impeccable accompaniments from memory and a well played solo group.

Gregor Piatigorsky's cello virtuosity delighted his Philharmonic Auditorium auditors on Jan. 16. Pianist Ralph Berkowitz cooperated beautifully in the Beethoven A major Sonata, Op. 69, and the soloist gave warm readings of a serene Mozart Sonatina and romantic Schumann Fantasy pieces. A delightful touch of humor was provided by Hindemith's ingenious Variations on A Frog He Went A-Courting, with Granados, deFalla and two tenid excerpts from Prokofieff's Music for Children to follow. Piatigorsky's own new Variations on a Paganini theme made a brilliant conclusion.

Music in the Films

Werner Janssen has done the score for David Lowe's Hold Autumn in Your Hand, from the George Sessions Perry novel, and has just completed conducting his own orchestra in the recordings. The Hall Johnson Choir sang a group of spirituals, also composed by Janssen. In unique treatment, certain sound effects, such as a scythe cutting stubble and a match struck on a stove, were made with musical instruments as part of the score.

•

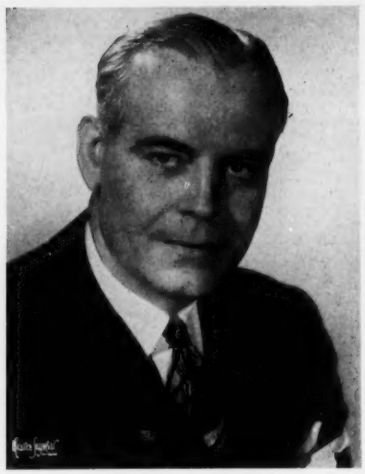
For his score to Hangover Square, for 20th Century-Fox, Bernard Herrmann has composed a piano concerto which receives an uninterrupted performance of eleven minutes on the screen. The concerto probably will be published as an individual piano selection.

•

A new milestone in film music—the strange effect of a sound track played in reverse—will be heard in Lester Cowan's production of Tomorrow, the World! adapted from the Broadway hit. The idea is the creation of Louis Applebaum, 26-year-old Canadian composer, who scored the picture under the supervision of Ann Ronell. For the stirring chase scenes, certain passages are played backwards on the sound track, achieving an effect singularly difficult to describe, except that it creates an ethereal. weird and out-of-this-world mood in the listener. Conductor Leslie Fenton had a lot of fun making the recording.

Ralph Thomas' Students In Two Recitals

Ralph Thomas, voice teacher of Hollywood, recently presented two student recitals (juvenile and adult) at the Memorial Auditorium in that city. These events marked more than 180 such recitals. Among the prominent singers who have studied at the Thomas studios are Deanna Durbin, Carol Deis, Lois Butler, Janet Walker, Tommy Lee, Jean McLaren and Martha Moen.



ARTHUR WISNER
(Photo by Maurice Seymour.)

Wisner Elected Columbia Concerts Vice-President

Arthur Wisner, western manager of Community Concert Service since its inception in 1930, has been elected a vice-president of Columbia Concerts, Inc., it is announced by Arthur Judson, president.

Mr. Wisner, from whose Chicago offices approximately 200 Community Concert Associations are now serviced, was born on a farm in Athens, Mich.

During the first World War he arranged entertainment programs for service men at Camp Custer in that state. His work was so successful that Harry P. Harrison, of Chicago, president and general manager of the Redpath Chautauqua and Lyceum Bureau, offered Wisner a job with the latter organization. He served from 1919 to 1929.

During this period Mr. Wisner first met Ward French, who had been with the Redpath Chautauqua but had left to start the "organized concert audience" movement throughout the country. In 1930 Mr. French, then head of the Community Concert Service, a division of Columbia Concerts, Inc., invited Mr. Wisner to join his organization, in charge of the territory extending from Chicago to the West Coast and to the Gulf of Mexico, including Michigan and Indiana.

Naumburg Auditions Announced

The Walter M. Naumburg Musical Foundation's annual series of auditions is announced for pianists, violinists, cellists and singers. The usual conditions prevail: applicants must be adjudged by the committee as of mature talent and ready for professional careers, and only those are eligible who have not already had a New York recital reviewed by critics; however, any candidate under the age of 10 who has had a New York recital, even though reviewed by the press, shall not be excluded. The award winners will be presented in New York debut recitals during season 1945-46, with all expenses directly connected with the recitals paid by the foundation. Conditions are as follows:

Candidates must not be under 16 or over 30 years of age, but application may be filed if birthday does not precede Feb. 28, 1915. Applicants must be recommended in writing by a teacher, music school or musician of acknowledged standing. The preliminary auditions will be conducted during March. Cooperating in these preliminary auditions is an advisory committee composed of Ernest Hutcheson, chairman, Francis Rogers, Willem Willeke and Mrs. Anna C. Molyneaux. The final auditions take place Apr. 2 and 3 and the judges will be: Wallace Goodrich, New England Conservatory, chairman; Emilio de Gorgorza, voice; Robert Casadesus, piano; Zino Francescatti, violin; Chalmers Clifton, conductor.

Requirements in regard to programs have been specified for candidates this year. Pianists should include at least one prelude and fugue from the Well-Tempered Clavier of Bach and one composition in large form, either a sonata or a suitable equivalent. A purely lyrical piece, such as a nocturne of Chopin, should also be included. Violinists and cellists should include two contrasting movements of any suite or sonata by Bach for the instrument alone and a concerto, modern or classic. Singers should include a classic aria (Bach, Handel, Mozart or Gluck) in sustained cantilena style.

Application blanks may be secured from the Walter W. Naumburg Musical Foundation, 130 W. 56th st., New York 19, N. Y. All applications must be filed not later than Feb. 28. The committee reserves the right to reject the application of any candidate who is obviously not prepared for a New York recital.

Boston Hears American Quartet

BOSTON.—The American Quartet concluded a series of New England appearances with a fine program at the Isabella Stewart Gardner Museum in Boston on Jan. 14. The Messrs Jose Figueroa, Gerald Gelbloom, Benjamin Levin and Russell Kingman showed excellent ensemble and rare imagination in their subtle and distinctive approach to the Beethoven Quartet in F major, Op. 135. The Franck D major fared equally well in a performance marked by beautiful tone and lovely nuance. Works by Stewart-Pochon and Boccherini were the final items. J. W.

William Reddick Weds

William Reddick, composer and conductor, and Carol McInnes were married on Jan. 13 at the home of the bride, Bonnie Crest, New Rochells, N. Y.

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